FILMDOM
(Illustrated)

Shalimar Pictures

PREFACE

MY enterprise and labour have terminated rather successsully and I feel pleasure in offering this book on behalf of the Globial Linkers especially because this will clear many doubts and misunderstandings which had spread up due to the irresponsible behaviour of certain cheap publishers and journalists.

I have, on the other hand not been able to make this book what I wanted it to be, due to inumerable hurdles, handicapes and odds which came in my way after every step Nevertheless, I dare say and hope, everybody would agree with me, that this is the first kind of its work in and on the Indian Film Industry.

Film world is a strange world. This realisation dawned upon me only when I took up this task. Let me pick up courage and say that some of the people in the Film Industry have, instead of showing any cooperation, been very reticent and reluctant to give assistance in this big undertaking and thus complicating the entire work. Their attitude has been very uncompromising and at times I was so dis-hearted as to give up the task, but then the service of the country, of the Film Industry and of the public crept in to prevent me from doing that, and I did sacrifice every thing for the higher interests. I became tired but not completely exhausted. I was disappointed but not disgusted. And through all these sufferings and tribulations I managed to carry through due to my sincere and faithful comrades—Hope and Confidence.

Readiness in response, it is to be regretted, was not only not coming forward but was shocking and disappointing. I have grievences against many but I do not think it advisible to disclose the names. I would be failing in duty if I do not express my gratitude to those effable artistes and producers who extended cooperation and responded readily. To Messrs. Jagdish Sethi, Prithviraj, Prem Adib, Hasnain, K. L. Saigal, K. N. Singh Harishchandra Rao, Director Yusaf, Sadiq, Rafiq Razvi, Mr. Barucha of Jyoti Studios and Mr. Jivan are due my cordial thanks, without the assistance of all these gentlemen the book would not have seen the light of the day. In the end I have to make a plea that if it has to live, the Industry in India must purge itself of shaddy ideas. It is task of Herculean difficulty, but not impossible of achievement.

R. A. Shaikh.

INTRODUCTION

BY

SHIVINDRA NATH KHOSLA M. A.

In the advanced countries of today the importance attached to the film industry is by no means less than that of other big industries such as heavy engineerinng, coal, petroleum and iron. It is the "youngest of the world's great industries" but in spite of this the position it has come to occupy in advanced states is astonishing. It is proposed here to deal with its economic side but the role that it plays in other spheres *viz*. social, industrial, educational and political is equally important. In the social and educational sphere it has helped to widen the mental horizon of the people, endowed them with a cosmopolitan outlook and thereby provided them with wholesome recreation and entertainment. The political side of its activities were realised to some extent during the last war and its potentialities in this respect have been fully revealed during the present one, while it served and is serving as an effective way of propaganda, mobilisation of resources and by disseminating useful knowledge to the public. Turning to the industrial side it has been recognised as one of the biggest industries in all parts of the Globe and as such has also appealed to the businessmen as a hendy medium of trade. Last, but not the least, in the economic structure it has opened fresh avenue for employment,* and profitable channals for huge investments.

Its Position in Foreign Countries,

Before estimating the relative importance of film industry in India it will not be out of place to have a bird's eye-view of its state and development in some other countries.

(A) AMERICA.

The highest position in the film world today is occupied by the American film industry. It is the fifth biggest industry in the country. Its competition has been felt all over the world and many countries have resorted to the enactment of quotas. The causes of its present strength can be traced back to the post-war period following the World War 1.

With the outbreak of war in 1914, film production virtually came to an end in Europe. The way was left clear for America to secure for herself the supreme commercial control all over the world. Throughout the whole war period the output of American film industry increased yearly until 1918 found it completely dominating the world market, with interest in foreign producing companies and theatre controls that extended into England, France, Germany and the Far East. British film companies found it more profitable to rent American films than to make their own. In these days two factors contributed to its progress :—

(*i*) America during the World War I was a base for the supply of munitions to the Allies. It, therefore, had accumulated a big surplus of money bythe sale of ammunition. which was groping to find a way for profitable outlet. The capitalists were after new channels to invest their moneys and the film industry offered a good scope for the absorption of a great deal of it.

(*ii*) On the other hand the European Countries were the worst sufferers and the reveges of war had exhausted their financial resources. The film companies in these countries, thus, could easily come under the grip of American concerns which were well established having strong financial backing.

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* "It is estimated that the industry in India is concerned with 200 professions".—vide Mr. C L. Shah's address at the All India Motion Picture Congress at Bombay in 1939.

The method adopted by Americans for keeping their hold was the disposal of their films *en masse* to British exhibitors. It was a simple and clever system of selling their second and third-rate productions. If an English exhibitor, *e.g.*, wanted a big picture then he had also to accept a number of poor pictures to show during the off-season. Gradually the exhibitors began to book pictures before having seen them on the strength of promises that they would be good or else by samples.

By 1925 Europe suddenly awoke to the fact that the American control of the screen, with its steady flow of propaganda for the American people, was exerting a great influence on international trade. Through the entertaining media of cinema, Americanization not only of Europe but of Asia, Africa and Australia was being furthered. Agitations rose in all countries and after heated discussions quotas were fixed in numerous countries. America herself tried to disguise the whole matter by importing foreign stars and directors so as to give her films an international appeal. She also sent her production units to the world abroad. In this way she tried potantially to avade the quota regulations and to retain her hold on the world market. She has been successful in her objects. "Wheels within wheels, tie ups and mergers, quick and quiet shifting interests, acquisition of small companies in foreign lands of chains of theatres and cinemas increa sing by one's and two's defiiance of quota acts—these are the ways of the commercial films".*

(B) ENGLAND.

Both in comparison to the various industries inside the country as well as to the film industry in other Countinental countries, England is, however, a good deal behind. In the post-war period when this industry was making rapid strides under the protection of respective Government in European countries, England sensed that the backwardness of film industry would hamper its trade, check the spread of cultural propaganda and endanger its status in the Empire. The film industry, accordingly, had had its birth in the year 1927 when the Cinamtograph Act was passed. Those who forced the U. K. Government to pass this Act included institutions such as the Federation of British Industries, prominent educationists and a vast majority of the Members of the Parliament. The British film industry which except in the exhibition branch could never compare with the Indian film industry, made its existence felt because its destinies were in the hands of a Government of the nation who found political capital in the demand for a British film Industry. The British Cinematograph Act was revised in 1938-39 and a *system of quotas* was brought within its purview to help the industry to face the American competition at least for a decade.

The quota Act consists of two parts (1) The Renter's quota, and (2) The Exhibirors' quota. The Renters' Quota wanted all distributors to include in their picture contracts an amounting percentage of pictures produced in Great Britain. In the beginning the percentage of British pictures was $7\frac{1}{2}\%$ and then it was raised gradually to 20%. Similarly, under the Exhibitors' quota, the exhibitors were compelled to show an increasing percentage of British pictures, which in the beginning was 5% and consequently raised to 20%.

Even with unlimited financial backing to facilitate ambicious production to boot, the industry in England had to be spoon-fed to stand the competition of American industry.

(C) RUSSIA.

In Soviet Russia, the industry developed and progressed under the State management and patronage. Out of the various means of propaganda Lenin attached relatively greater importance to film industry. "Of all the arts", Lenin declared, "the most important for Russia is, to my mind, that of the cinema".

* "The Film Till Now"—Paul Lotha.

In December 1917 a special Cinema Commission was held in Leningrad by the People's Commissariat of Education to lay down a future policy, but the nationalisation of the Soviet films did not take place until 1919.

Russia is a vast country with great spaces of thinly populated land in the agricultural districts where villages are separated by many miles. In order to secure exhibition of film in these districts, therefore, there are travelling cinemas, each of which takes a monthly route rvisiting about 20 villages. Statistics show a rapid increase in theatres during the last few years. The distribution of films takes place almost exclusively through Government channels, films carrying different contents being sent to various parts, according to the State's calculation of the needs of the populace in each district. In this way the cinema reaches and influences the minds of the workers, the tradesmen, and the citizens in the towns, as well as the peasants in Siberia and the Tribesmen in Turkestan.

(D) GERMANY.

After the World War I the prominent countries in Europe to attempt producing pictures on anything like a big scale was Germany. Germany like most other European countries at that time was financially poor and to build up a film Industry almost unlimited capital is needed. Germany turned to her Government for support and response was praiseworthy. The German Government helped the industry with whole-hearted support. It induced the Deutsches Bank to finance the biggest company, the Univeru Film, A. G. (known to the world as the UFa) and then brought into play the *Kontigent Law*, which drastically required every German distributor to buy one home production for every American film he handled. Some shares were also acquired by the German Government in Emelka Film Concern of Muinch. As soon as these concerns acquired a film footing, the German Government sold its shares to the public.

But the position of the film industry on the whole was not very flourishing. For a while the film developed technical resources to a pitch of perfection but it languished for want of wide support. Many of its creators went to America and despite these subsidies the German cinema continued to flounder German borrowing money from American film companies and taking twice the scheduled time to make a film. Hollywood took interest in her rival, nourished her but stole her talent. The German cinema became American in its outlook and its characteristics became those of Hollywood.

(E) FRANCE.

Till the World War I, the French film industry held a prominent place in the film world but the War pushed it into backwardness. To some extent the competition from America was responsible in making the French industry suffer a stunning blow. But it also suffers because (*a*) much of the French cinema has been experimental in nature and (*b*) production in France has always been spasmodic. The French Government, however have always included in the past big sums in her budgets for the production of films for its various institutions. Till 1937 the Government had a major portion of shares in one of the leading concerns but all its attempts to bring the industry to its former prosperity failed.

(F) ITALY.

Mussolini realised fully well the powers of film as an unrivalled medium of education, when he came in power in 1922. He lost no time and started the LUCE to produce and control the exhibition of cultural and social films for widening the outlook of the people. His continued interest resulted in the establishment of an uptodate studio with the financial help of the Italian Government.

THE POSITION IN INDIA.

Having got an idea of the position of this industry in foreign countries, let us see how India fares in the field. The industry is 30 years old, its foundation being laid at Nasik (Bombay Presidency) by Mr. D. G. Phalke. In the beginning it was facing a keep competition of the American films and shorts but today the foreign competition is not so strong as is the case with other manufacturing industries. It has survived through all the difficulties, unaided by the conglomeration of laws, quotas, decrease and many other protective subterfuges devised by the ingenuity of every other country having an indigenous film industry of her own, and today it ranks as the eighth biggest industry in the country. The attached graphical representation will clearly show the progress of the Indian feature films since 1924.

The following table shows the progress of the industry :—

Year.	No. of Pictures.	Year.	No. of Pictures.	Year.	No. of Pictures.
1924	59	1931	342	1938	171
1925	91	1932	237	1939	148
1926	95	1933	202	1940	162
1927	95	1934	196	1941	137
1928	117	1935	247	1942	165
1929	152	1936	239	1943	149
1930	261	1937	180		

The peak year for picture production was 1931. 1934 witnessed a heavy setback, with an improvement in 1935-36 to be only followed by a depression again. The fluctuations which occured after 1931 were generally due to the Great Depression. With the outbreak of war the imports of raw materials were curtailed to a great extent which coupled with the acquisition of the Government of a huge portion of imported raw material for the production of propaganda shorts, left a smaller proportion for private production. Moreover, *as we shall shortly see* the production was controlled through a system of licenses.

ITS ECONOMIC IMPORTANCE.

It is estimated that about Rs. 8·37 crores are invested in the production, distribution and exhibition branches of Indian film industry, out of which investment in production and distribution amounts to about Rs. 3 crores, investment in the construction and equipment of studios about Rs. 1 crores and investment in the construction and equipment of cinema about Rs. 4·37 crores. The Indian Film Industry gives employment to about 15,000 persons. Out of these there are some 4,000 mainly artistes and technicians engaged in the production, some 4,500 mainly clerical in the distribution and some 6,500 are in the exhibition branch of the industry. The total salaries paid out to them in a year come to about Rs. 50 lakhs.* It will be interesting to note that today we have over 300 university graduates working in the industry. †

There are about 50 film studios and about 150 producing concerns spread over the country. Taking an average of the five years in the prewar period (1934 to 1938) the annual production comes to about 200 feature films of an average length of 14,000 ft. The producing concerns are concentrated at Bombay, Poona, Kolhapur, Calcutta, Madras, Coimbatore and Lahore.

There are about 300 distributors operating in Bombay, Calcutta, Delhi, Madras, Lahore, Bengalore, Karachi, and Bhusawal to feed the cinemas, throughout the country with pictures for exhibitors.

* "Indian Year Book", 1944-45.

† "Filmindia", June 1944.

* Compiled from :—"Cinematograph Committee Report, 1927-28", "Motion Picture Year Book", 1944, "Survey of Indian Film Industry" by Parameswaram, "Film Industry" February and May 1944.

No. OF CINEMAS.

There has been a rapid growth in the number of cinemas since 1924, as will be clear from the attached graph. The table * is compiled below :—

Year.	Total No. of Cinemas.	Year	Total No. of Cinemas.
1924	171	1935	660
1926	245	1937	910
1929	339	1939	1265
1931	419	1941	1535
1933	581	1943	1657

(inclusive permanent and touring cinema houses)

Britain and America have 5,000 and 17,000 cinemas respectively. The persons per cinema can thus be worked out on the basis of the population of India, Britain and America :—

Country.	Population.	Cinemass	Persons per Cinema	Cinema per thousand Population
Great Britain	4,74,16,842	5,000	9,483	0·10
U. S. A.	12,27,75,046	17,000	7,222	0·14
India	40,00,00,000	1,657	2,45,400	0 0042

This factor of shortage of cinema houses is one of those that arrest the full development of Indian film industry. While India needs more cinema houses, the problem that confronts Britain, in striking contrast to India is of " overbuilding of cinema houses ".* On the British parralel India should have today had 40,000 cinema houses. Even prewar Czechoslavakia had 2,200 cinemas. †

INCOME OF INDIAN FILM INDUSTRY.

" The prewar income of the Indian film industry was Rs. 362 lakhs. Then our cinemas usually two-thirds empty. But as the result of the many employments that the war has provided that income rose at the end of 1942-43 to Rs. 586 lakhs of rupees, or roughly by 83% which is the highest ever recorded in the history of industry ".× Due to the difficulties in the film production and the disappearance of the general boom of 1942-43, the figures may be maintained at a slightly lower level for the unexpired war period. Thus while the production of pictures has declined, while the costs have risen to an enormous extent and while the rates of admission to the cinema halls have not been raised, the income of the film industry has increased by leaps and bounds. This is owing to the cinema houses being full as more people are going to the theatres these days.

REVENUE TO THE CENTRAL, PROVINCIAL AND LOCAL GOVERNMENTS

(*a*) *Import Duty*. The film industry has paid Rs. 71,22,488 to the Central Government by way of import duty on raw and exposed films imported into the country since 1935-36 to 1939-40. The tabulation is as below :—

Year.	Raw films and exposed films (footage).	Valued at Rs.	Import duty Rs.
1935-36	60,669,534	21,02,262	13,99,206
1936-37	67,832,111	23,73,889	14,45,544
1937-38	74,235,103	25,44,444	14,89,382
1938-39	73,855,853	24,99,188	13,09,356
1939-40	83,000,000	31,00,000	14,79,000

* " Kinematograph Year Book ", 1939.

† " Journal of the film Industry ", June 1943.

× Mr Rustom Modi in his address to the Rotary Club, Bombay......" Illustrated Weekly ", June 25, 1944.

* " Hindustan Year Book ", 1944.

Ottawa Pact :– In the days of Ottawa Pact the industry received an indirect benefit when the prefential import duty of 15% for British and 25% for non-British raw films (unexposed) was levied.

(*b*) *Railway Income* :— In the prewar years an average of 200 films produced in India and 400 foreign feature films along with a more than 1,000 foreign short films were exhibited in the average in India and thus continuously in transit all over the country. The annual revenue contributed to the Central Exchequer by the film industry was estimated by Mr. K.S. Hirlekar in 1939 (from the figures supplied by the Statistical Department of the Government of India) to be at Rs. 15 lakhs. *

(*c*) *Income Tax* :—Another source of revenue to the Central Government comes in the form of income tax. This is estimated to be considerably more than the import duty or the railway freight amount. The producers, distributors, exhibitors and the companies dealing in machinery and raw films, and the personnel engaged in these branches, are the constituents who pay a tax amounting to several lakhs.

In brief the Central Government's revenue from the film industry in the prewar period was about 50 lakhs of rupees * which has increased, to an enormous extent, during the war owing to industrial boom and levying of Excess Profit Tax and other taxes.

PROVINCIAL GOVERNMENTS.

The main sources of revenue for the Provincial Governments from film industry are the entertainment tax, electricity duty and property tax, the former being the most important.

Definite figures in regard to the electricity duty paid by the cinema industry are not available on Government records, but it has been estimated that in the prewar period the Government collection under this head in major Provinces alone amounted to Rs. 8 lakhs per year.

Property tax paid by cinemas has been estimated at Rs. 40 lakhs a yeat. ×

The total collections in the British India (excluding the territories free from entertainment tax, *i.e.*, Orissa and the districts toured by about 300 travelling cinemas) have been rapidly increasing as indicated, by the following table :—

Year.	Actuals for.
1938-39	19,07,953
1939-40	27,21,802
1940-41	46,26,788
1941-42	51,30,253
1942-43	72,15,898
1943-44	155,66,816
1944-45	155,47,468

The Indian Cinematograph Committee (1927-28) recommended that this tax should be levied only on tickets valued at Re. 1 and above. A detailed review of the entertainment tax has been made under a separate Chapter.

LOCAL BODIES.

The important municipalities throughout India charge an advertisement tax on cinema publicity of every sort and on slides shown on the screen in the cinemas. This was estimated roughly at Rs. 2 lakhs per year.

† " Film in a National Planning ", K. S. Hirlekar.
* " Film in a National Planning ", K. S. Hirlekar.
* " Journal of the Film Industry ", October 1940.
× " *Ibid* ".

Some District Municipalities also charge Theatre Tax.

Most of the District Municipalities levy an octroi or terminal tax on arrival of film parcels within Municipal limits which is roughly As. 12 per entry. This should amount to a minimun of Rs. 1½ lakhs per year. Although the octroi is refundable to the extent of 7/8 of the original levy when the article under levy is exported within a given period, but no Municipality has ever refunded it in respect of films, some having called it as a non-refundable octroi. In either of these cases it becomes a terminal tax of which a levy, for the first time, after the 31st December, was not legal, under the Constitution Act of 1935, except under the authority of the Central Government.

Thus we have seen that the Central and Provincial Governments and the Local Bodies receive a very substantial revenue from the film industry. The sum total of all these taxes works out at not less than 40% of the gross annual income of the industry. "The income in 1,43-44 is estimated at Rs. 10 crores, out of which the industry paid no less than Rs. 4 crores as Central and Provincial taxes."* On the other hand the percentage of taxation in Great Britain and the U.S.A. has not gone above 25 and 20 respectively till 1942. Since 1942 the percentages have been respectively increased to 33⅓ and 25. The 40% tax is unprecendented in any country with an indigenous film industry and it must be brought down to at least 21%. This heavy load of taxation has operated, and is operating even today, as a stumbling block in the path of the progress of industry.

Khan Bahadur G. A. Dossani in the course of his speech concluded with the remarks: "My appeal is to all industrialists to take an intelligent interest in the Indian film industry exactly as they have taken in the seven leading industries of the country, and I beg to assure than all that it will be more than worth their while". †

His words need attention for cinema is the major relaxation in peace time and the only one during wartime. Let the Government ponder over the financial value of the cinema through taxation, over its educational, cultural and nation-building possibilities and utility in times of national need. With united efforts from all sides the status of our industry can be raised, as in America to that of the fifth biggest industry in the country.

* "The Eastern Economist", Nov. 17, 1944, p. 539.

* Khan Bahadur G. A. Dosani in his speech at the Annual General Meeting of the Federation of Indian Chambers of Commerce and Industry held at New Delhi, 4th March 1944.

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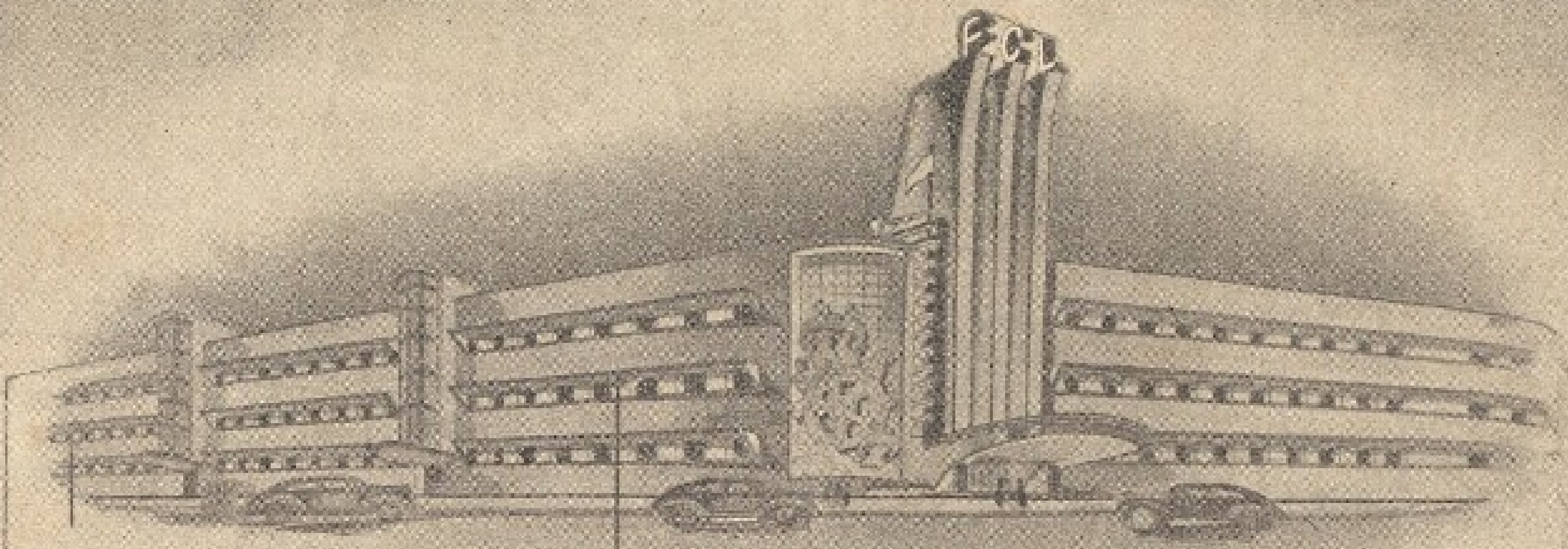

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WHO'S WHO
Section

AHMED, W.Z. (Producer-Director) needs no introduction. His full name is Wahid-ud Din Zia-ud-Din Ahmed and belongs to a wealthy, respectable and influential family of Lahore. His father was a responsible high official in the Bombay Government and his brother is a national leader of All-India Fame. Mr. Ahmed was born on the 20th of December in the year 1915 and is a man of high educational attainments and a great linguist. He is a master of at least 8 languages. He joined the Film Industry in 1936 when first of all he wrote the dialogues of "Kumkum" and "Raj Nartiki". Mr. Ahmed could have easily joined a high post under Government or become a great Industrialist but the film art had a great attraction for him, and we find him today one of the top-most producer —directors universally respected (and popular.)

Mr. Ahmed has not joined the film-line to make money out of it, but just for the sake of art. Like several other producers, he could have made a lot of money, but he does not attach much importance to this aspect of the industry and has never lowered the high standard of his productions. This accounts for the great esteem in which he is held in the film world. Ever since he started his concern, the Shalimar Pictures, he has been a member of the Executive Committee of the Indian Motion Picture Producers' Association.

In 1942, Mr. Ahmed was instrumental in introducing the famous Film Star "Neena". Up to this time he has produced "Ek Raat", "Prem Sangeet", "Man ki Jeet", "Ghulami" and "Prithviraj Sanyukta". All of them have been great successes. Unlike certain other producers who prepare 3 or 4 pictures every year, he has been presenting not more than one per annum. He sticks to this programme very consistently, so much so that even the lure of wealth could not over-awe him although during the last great War certain,

rather good, Producers, too, could not resist the temptation of making money by lowering the standard of their pictures and flooding the market with them. Incidentally, he maintains the biggest number of permanent staff employed in any other studio in India excepting one.

Mr. Ahmed is now engaged on "Meerabai" and "Shree Krishna Bhagwan". His motto is "Art for People's Sake" and he rigidly follows it. The journalists are unanimously of the opinion that he is the most progressive Producer-director. He is the sole proprietor of the Shalimar Pictures, which he founded in 1941 at Bombay and Poona. Recently he has started the Mysore Movietone, Ltd. His chief ambition is to revolutionise the industry and to use it for the uplift of the masses. He is very studious and is fond of holding discussions with learned people. His main hobby is political discussions.

POONA ADDRESS :—

Shalimar Pictures, Shankar Seth Road, Poona.
'Phone No. 255. 'Gram—Shalifilms.

BOMBAY ADDRESS :—

22, Vincent Square, DADAR (Bombay).
'Phone No. 60647. 'Gram—Shalifilms.

AHMED ABBAS, KHAWAJA. His native town is the historic Panipat. A graduate of the AligarhUniversity. Entered journalism and through the columns of Bombay Chronicles rose to early fame as a fearless Film-critic. He has turned his soaring energy to story writing and is the author of the Bombay Talkies' "Naya Sansar" and Circo's "Nai Duniya." He gives new and novel things to the industry and his most of the film stories have "Nai or Naya" as their prefixes. His other good stories have been "Naya Tarana" and "Nai Kahani." Had been on a world tour. Whilst abroad he has shaken hands with Mrs. Roosevelt, made friends with Upton Sinclair, Ethel Mannin and Louis Bromfield, lunched at Hollywood Studios, broadcast to the world from Hollywood and on return written a book about it all. Abbas is a prolific writer and his articles have appeared in Review of Reviews (London), Asia (New York) Photoplay (New York) Life and Letters Today (London). For some times he was publicity manager of Bombay Talkies. At present is producing 40 Crores.

Khawaja Ahmed Abbas belongs to that rare type of persons who do solid work without much ado. He is one of the small group of self-made adventurous and assidous youngmen.

Permanent Address :
Samunder Tarang, Shivajee Park, (Seaface) Bombay.

A. HIMALAYAWALA—One of the well known Artists in the Indian filmdom—belongs to a very respectable family of Dehra Dun, U.P. Born in March 1916, he terminated his studies at school, with a view to join his brothers' firm—The Himalaya Drug Co.—a premier business house of India, having business connections throughout the world. After working for ten years he severed his connections with them due to differences in opinion and came to Bombay with the ambition of launching his independent concern.

To study the ins and outs of the line and have a steady rise, he chose to start as an artist. Consequently he appeared as the hero in 'Kis-Ki-Bivi' under the direction of Mr. M. A. Mirza, and his first enterprise was a triumph. He, however, attributes his success in the line to Director Mehboob. He knows nothing as Camera shyness, but confesses that he feels embarrassed in acting with prominent stars, though he works with confidence. Uptil now he has played leading roles in about 15 pictures, out of which "Mata," "Vishwas", "Ankh-ki-Sharam," "Dost," deserve mention. His work in his latest picture "Humayun" as Hyder Mirza is convincing and unforgettable.

After reviewing the Industry deeply from all angles, Himalayawala bade goodbye to the idea of floating a producing concern and has the only ambition to see himself an accomplished Artist. His success in his pictures so far quite assures him of that.

Bold and resolute Himalayawala confesses that his connections with Amir Bai Kanartaki were a blunder and he is of the idea that such deeds bring only ruin to a man's life and should be avoided at all costs. Happiness and peaceful life, according to him, can best be sought in the companionship of a respectable and humble wife and not the glamourous screen beauties.

Himalayawala is a very straightforward and outspoken man, which has earned him much respect and regard in the industry.

He is a well known hunt and Shikari of his place, and loves driving besides volley ball and football. He has travelled throughout India on his car more than once.

His favourites are Director Mehboob, male artist Nawab and female artist Nurjehan. He hates races and interconnected vices and opines that these are the greatest causes that bring home to our industry bad name and disaster.

Permanent Address :
4th Floor, Heera Court, Lady Jamshedji Road, Mahim, Bombay. Phone : 61442.

ACHARYA; Mr. N.R. Acharya was born at Karachi in 1909. Having received his education at Shanti Niketon he joined New Theatres as an Assistant Director in 1928 and continued as an Assistant to Mr. Debki Bose. He later on joined East India and was also instrumental in the formation of Bharat Kala Bombay. Thereafter he joined Bombay Talkies and as a production manager was responsible for box office smashes like "*Bandhan*" and "*Kangan*."

Due to some differences in opinions, Mr. Acharya severed his connections with the concern and floated his own unit called the Acharya Art Productions. Here he has produced pictures like "Uljhan", "Age Qadam", "Paristan" and "Kanwara Baap". Outside B.T., however, his work has not been equally convincing and with the formidable exception of "Kanwara Baap" which was directed by Kishore Sahu, his productions do not fulfil the expectations raised on the release of pictures like "Kangan" and "Bandhan". In B.T. he was also responsible for introducing V.H. Desai on the screen.

Tennis is his favourite game.

Permanent Address :—
Acharya Art Productions, Dadar, Bombay.

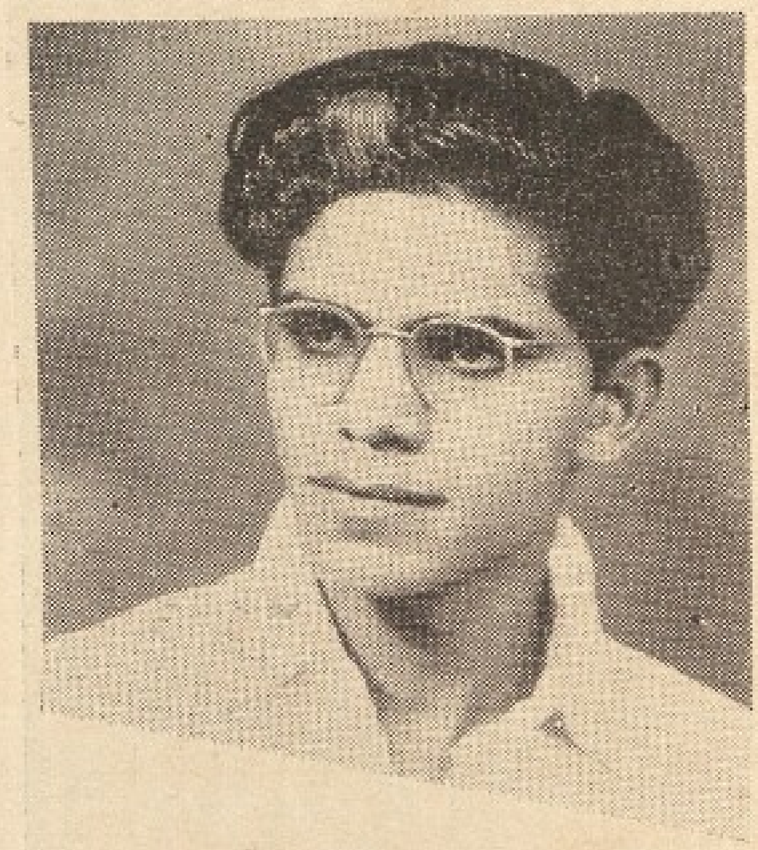
A. SHAH. Born in 1910, at Sialkot. Did not have much of schooling and received primary education at Lyallpore and Islamia High School, Lahore. He is rich and sweet in voice and in his childhood used to recite the Holy Quran. He also writes poetry and is known as AJIZ.

A poet, musician and an actor, the life of Mr. A. Shah is full of triumphs as it is of struggles. His is a career of sheer hard work and indomitable courage. He is cultured, hospitable and sympathetic. Still a bachelor he prefers loneliness and meditation.

With the advent of talkies he proceeded to Bombay and in 1930 joined the Siroj Movietone on Rs. 40, p.m. as an artist. Under the direction of Mr. Bhuvnani, he worked in "Shakuntla" and "Gul-Bakavli." Thereafter he fell ill and returned home where he remained for 2 years. In 1933 he again proceeded to Bombay, worked for the first time as a hero in Director Suni's "Fidai Tohid." Later on he directed the music of "Sinner" and made his debut as a music director. In 1936 he wrote dialogues for "Mother India" and then for "Daughter of India."

Then followed a short spell in which the circumstances turned heavily against him and life became hard. On these ruffled and angry waves of his life's stream he managed to tide over successfully. The comic role allotted to him in Ranjit's "Mirza Sahiban" fitted him excellently and once again in "Kurmai" he perfected his art of acting. It was a revolutionary day in his life's chequered career when he played the role of Munshi Udharchand Shikarpuri in Kardar's "Sharda." He met the unqualified applause of the audience. Admist echoes of enthusiastic approval has been received his acting in "Kanoon" and "Sanjog." His other successful pictures are "Dhandora" "Arman" "Dukh Sukh" "Geet", "Ek-Din-ka-Sultan." Now he is busy with Wali's "Dekho Ji" and Kardar's "Keemat." In the latter his role as Udhar Chand Shikarpuri is being repeated.

Permanent Address:
9, Ram Chandra Bhuwan, Plot No. 182 Parel, Bombay.



ABDULLAH, K. Born on the 18th of August in 1924 at Ratnagari (Bombay Presidency). Mr. K. Abdullah Aziz Kazi comes of a highly respectable family of Bombay. His father Mr. Aziz Ghafoor Kazi is an M.L.A. (Central), Justice of Peace of Bombay and a prominent Muslim Leaguer. His 2 elder brothers are first rate businessmen and his brother-in-law Mr. Sheerazali Seth is one of the film magnates. To Mr. Sheerazali goes the credit of discovering and introducing him to the film world.

As a producer Mr. Abdullah has given "Phool"—his first picture at the age of 20. Youngest of the producers, he has rocketted into fame overnight and "Phool" has revealed his skill and the perfect craftsmanship which have combined to make his first picture an emotionalist's dream. He also owns the "Indian Film Circuit"—a distributing concern—at Bombay and is equally a miracle in the distribution circles.

Mr. K. Abdullah, thus combines all the stellar qualities with an addition of youth and freshness and the producers who have made their name and fame in the industry, look with wonder and amazement at this guy who threatens to wrest the laurels from the best.

Cricket is his favourite game but finds little time for that.

Permanent Address :
Nilam Mans'ons, Lamington Road, Bombay II.
Telephone No. 45016. Telegram :—Kazichitra Bombay.

AFZAL LAHORI. A tiny, green, tender shoot springs itself among the fissures and crags of rocks and gently sways in the mild breeze. This is Nature's mystery! A little inarticulate plant strives for self-expression amidst the hard rocks. It hitches its faith on the solid strength of the rock and derives its scanty nourishment from the scattered soil clinging to the rocks. So does Man, strive for self-expression, clinging to the all merciful God with faith and deriving his strength from the all-powerful Lord. And so did Afzal, the present Music Director of the Bharat Productions.

Afzal, formerly known as Fazal Elahi, wearily walked out of his native town-Lahore 10 years ago. Tired of traditional drudgery and petty family squabbles, he trudged his way through many cities and towns to beat and flatten a path for himself. Taking whatever work that came his way, to keep himself from starvation and penury, he at last reached Bombay. He had to contend against a hard and cruel world that did not concern itself with a lone lad's adversity and ambitions. Bombay, perhaps, is the one place where, with all the struggles one has to go through for recognition, one can come near to realise life's ambitions.

Gifted with a good voice, a mind bristling with original ideas on the one Art (Music) which is the mode of expression of all souls, he entered the open portals of the film world. For

sometime he worked in the All India Radio and then in various Chorus chains of the Film companies, making very little progress which almost showed that his life's ambition would go unrealised. His active mind set to study the needs and moods of Producers brought him his first chance of an independent assignment to compose and sing for the film: "The Wise Man". From thence onward, recognition, though halted, came to him. People began to find that this lad had exceptional composing abilities. He was next signed by the Bharat Productions for a long term contract for six pictures this enterprising producing concern had scheduled. The encouragement and support extended by Bharat Productions, Afzal says, has sustained him from many a disappointment. He has at last a free hand to display his talents and Afzal intends to give his best to his patrons. A sense of gratitude and honesty of purpose spurs him on to work to greater heights.

Music, to Afzal, is matter of heart and soul and not of tradition and mathematical formulas. He follows no ancient masters nor is he tied down to traditions. Music flows from Afzal's heart as spontaneously as the gurgling spring from the depths of forests and heights of mountains. Music has no laid limits says Afzal. It is boundless and free as the sky and air we breathe, and as grand and lofty as Nature. Afzal is an architect of Art, he is a builder and maker of music.

Afzal is 32 now and married. He returned to his home town after an absence of six years. The young wanderer has 'made good' His career is not complete yet, and a young man of his abilities and courage will surely find further laurels coming to him.

Permanent Address :—
c/o Bharat Production Main Road, Dadar, Bombay.

AGHAJAN. Born in 1916, at Poona, this popular comedian of the screen is smart and clever and of cheerful disposition. He did not have any schooling but can speak English fluently.

He used to take part in dramas and his comic part on the stage was so successful that his friends suggested him to take to the film line. In his brain he schemed to become an actor. But he was not a schemist alone and had also the knack of translating them into action with a courage and confidence all his own. From one studio-door to an other he wandered, sometimes meeting rebuffs, on other times being stamped away and at last joined Kanwal Movietone as an assistant production manager on a monthly salary of Rs. 45/—. He also worked in their picture " Rangin Gunah " as a comedian. His work was appreciated and admired. And now he claims the complacency of having worked in about 50 pictures notable of which are " Toofan Express ", " Rangila Mazdoor ", " Jungle King ", " Mera Gaon ", " Sharafat ", Jawar Bhata ", " Phool ", " Sawal ", and " Men Kia Karoon ".

He is of theopinion that the directors must always study the pross and cons before alloting a role to an artist, for a miscast picture ends in failure.

He is now a free lancer and earns fairly high income. He is much fond of pictures and dancing. Ping-pong is his favourite game.

In " Dawat " Agha played the role of a woman and executed it to such a perfection that it was difficult for the audience to recognize him.

He has worked under a number of directors of which the noteworhty are Director Homi Wadia, Chimanlal Parikh, Ghariali, Balwant Bhatt, Hiren Bose, Vedi, Rafil Choudhary, M. Nazir, K. Amar Nath, Dada Ganjal and Profulla Rai. Out of his pictures he thinks " Mera Gaon " is his best picture. In B.T's " Jawar Bhata " he was cast as hero, but the style in which he put up this serious role was a bit affected. He needs some training before he can be considered for such parts.

Permanent Address :—

Mahim Bazar Cross Road, Mahim, Bombay.

AMAR NATH, K. "From an unpaid extra to a film Director" this is, in a nutshell, the story of K. Amar Nath a story of vigorous kicks at the hands of Fate, of hopes materialising after Herculean offorts, of perseverance and of determination to reach his cherished goal by dint of hard-labour.

The secretary to Sir Daya Kishan Kaul of Lahore, Mr. Gela Ram Khetarpal, was blessed with four sons. No one interested in the fortunes of these four lads could foretell that one of them was destined to be a film director. One of them, Amar Nath Kheterpal, known in the film parlance as K. Amar Nath, was born on 1st December, 1914 at Mianwalli.

Young Amar was sent to Rangmahal High School from where he matriculated in 1931. Next he passed the full course of Craik Technical School, Lahore.

Right from his very childhood, Amar was very fond of seeing pictures. Little did he imagine that his fondness for pictures would one day be translated into an ambition to become one of the filmdom. As he grew up, the artist in him yearned for an outlet and the films provided him with an avenue in which he could display his talents.

He started life in the films as an unpaid extra in silent pictures produced at Lahore. With his greater ambition, he found silent pictures too narrow a field for the display of his artistic abilities and he moved to Calcutta in 1932. There, however, the stalwart Pathans with the stout 'dandas' would not let him step into the studios. Disappointed, though by no means disheartened, Amar returned to Lahore and in 1933, went to Bombay. There he worked on Rs. 25/— a month for some time and

later became assistant to Director B.R.Patel on Rs 50/-- p.m. He helped Patel to direct three pictures and then went to Vishnu Cinetone to work as an assistant under Director Dhiraobhai. They had worked together on " Dehli ka Thag " for hardly about six months when, Mr. Dhiroobhai fell sick. Thereafter the task of completing the unfinished picture was entrusted to K.Amarnath. Thus the man who was out to be an actor and had absolutely no idea of ever becoming a director, suddenly found himself on the sets of the unfinished picture. With all seriousness and sincerity which characterises this man, he threw himself heart and soul into the new work which, he found, was not only interesting but also after his heart. Metro Movietone next offered him the chance to direct " Matvali Jogan ". Under the banner of Mohan pictures, he has directed over 20 pictures of which at least six are in Madrassi. Recently he has signed with Acharya Art Productions.

Permanent Address :—
214 Caddel Road, Mahim, Bombay.

ANILKUMAR. Sardar Gul is his real name. Born in 1915 at Calcutta where his father was a fruit merchant. Originally belongs to Peshawer. He did not have much of schooling and is one of those who have by sheer chance entered the film industry.

Once he went to Bombay to see one of his friends and there came across an old acquaintance who took him to Director Sohrab Medi. He was selected to play the leading role in Modi's " Said i-Hawas ", at a salary of Rs. 35/- p. m. Thereafter he returned to his native place and remained absent from the screen for about 2 years. He has since then worked in many pictures such as " Talwar-ka-Dhani ", " Royal Commander ", " Pyam-e-Haq ", " Baghi ", " Nurse ", " Paigham ", " Samrat Chandragupta ", " Main Kya Karoon ". Though none of his pictures has been a sensational success, he holds enough talents to keep him on the screen. It is to be seen whether he can steal greater honours, as he is looking forward to a more successful film career. He is married to a film actress Nur Jahan, who some time past left the film line.

Football is his choicest game.

Permanent Address :—

Langurwala Buildings, Lady Jamshedji Road, Near Mahim Bus Stand,

Mahim, Bombay.

ALI BAKSH (Music Director). A runaway from his home and school, Ali Baksh was born in 1899 at Gaga, Tehsil Bhalwal (Punjab). He had no schooling at all and his father died when Ali Baksh was too young.

Led away by the lure of Theatrical companies, he fled from his house, when of twelve and joined a theatrical company. Like a rolling stone he shifted from one company to another gaining experience, learning harmonium and singing till in 1935 he joined Krishna Film Company. He did not enter this line for he loved it but because it could provide with means of livelihood.

He is an actor-director and as an artist has worked in "Roop Basant", "Id ka Chand", "Hottel Padmani", "Laila Majnun" (Krishna Movietone) "Harishchandra" and "Pakdaman" etc.

As a music-director he has set the tunes for "Waada" "Dost", "Arti" and "An-Dekhi".

Long ago he married with the film starlet Iqbal Begum and has now three daughters—all of whom are in the films, fast treading the way to stardom. They are Baby Meena, Baby Madhuri and Khurshid Junior.

Ali Baksh pleases with his talks and thinks there is no proper encouragement for art in the film line. He stands disillusioned.

Permanent Address :—
Iqbal Bungalow, Hill Road, Bandra, Bombay.

ALNASIR. It was by an accident that Alnasir was introduced to the Film Industry. Born on the 27th of November, 1922 he hails from a respectable family of Kabul, where his father, Mohammad Ismail Khan Ghazanvi is holding the dignified post of the Chancellor of Faculty and Law. Received primary education at Col; Brown School, Dhera Dun and did his Senior Cambridge in 1939. Thereafter Alnasir went back to Kabul and studied at college for 2 years. He could not even dream that he is destined to become a top-rank film actor. He on the other hand desired to work as a Flying Pilot. With this ambition he proceeded to Bombay in 41 to join Air Force. As luck would have it he went to the National Studios to see a friend who introduced him to Mr. Mehboob. In Alnasir, Mr. Mehboob detected histrionic potentiality to become an actor and asked him to join the line. The suggestion was received with a smile, the contract was signed and Alnasir was on the payroll of the National Studios. For 6 months he could be seen in the Studio—right from the morning to the evening—watching curiously and intensively the mechanism of film production. When the time came for work, National Studio, unfortunately, put up its shutters and closed down. It was 1942, Director Mohan Sinha—one of the National Studio staff—contacted Alnasir and cast him as the hero in his " Pritam ". This was his first appearance on the screen. Since then he has worked in "Pathron-ka-Saudagar" " Prithvi Vallabh" " Shalimar " " Dhamki " and " Rut Rangili ". Thinks "Shalimar" is his best picture.

Alnasir has all the talents essential for a top-notch artist and performs his role with ease and aplomb that evoke spontaneous appreciation from critics and public alike. His virtues are not ended. As a man he is handsome, strong enough to bend horse-shoes, charming, tactful and athletic.

His father does not look with favour upon his being an actor, but a youth in revolt, Alnasir is planning to proceed to America and having got into the film line, he says, he loves to continue. He does exercise regularly and reads books on the film industry.

Permanent Address :—
C/o Shorey Pictures Lahore.

ANAND KUMAR. Born in 1907 at Delhi, Pandit Anand Kumar is a patriotic producer, dirctor and writer. He has always shunned Western education in India which according to him gives a slavish mentality to the people.

His father was a poor Brahmin Shastri but a well read old man who taught urdu, Hindi and Sanskrit to little Anand. He was very anxious to put Anand in an English School but all his efforts went in vain and Anand was always found to be a runaway, loitering hither and thither. He was eventually put into business at the age of 15 but was always discontented and pondered over the injustice of the unequal distribution of wealth.

The day he saw the first drama there lingered in his heart a desire to become an actor. It was a shock to his orthodox parents who regarded films as an anathema to be avoided. Anand went on hunger strike—it wo'nt do. He was going to commit suicide and rescued by his elder sister. He ran away to Bombay and wandered from one studio to another merely to be stamped away. When he finished all the money with him he came back to Delhi only to take next train to Bombay with more money in his pocket. Once again pressed by the monetary stringency, he returned but this time with a definite idea in his brain- the idea of becoming a story-writer. He started writing peotry and his first book "Mera Haq" in Hindi was acclaimed as a great novel of the time. His stories started selling for good remuneration. Offers streamed towards him from many film companies and his consummate skill in the film industry has manifested itself in pictures like "Honhar", "Bhikharan", "Sathi", "Charno ki Dassi", "Divorce", "Raja Rani", "Vasant Sena", and then "Gora Kumbar" (a Marhatti picture which broke all records). Last but not the least he has given to the industry its first revolutionary and inspring picture in "Zamin". He has also written and directed "Rang Mahal".

Pandit Anand Kumar thinks that films are the greatest media of instruction and propaganda, through which the entire human race can be revolutionized and he is bent upon acheiving this through his pictures.

Permanent Address :—

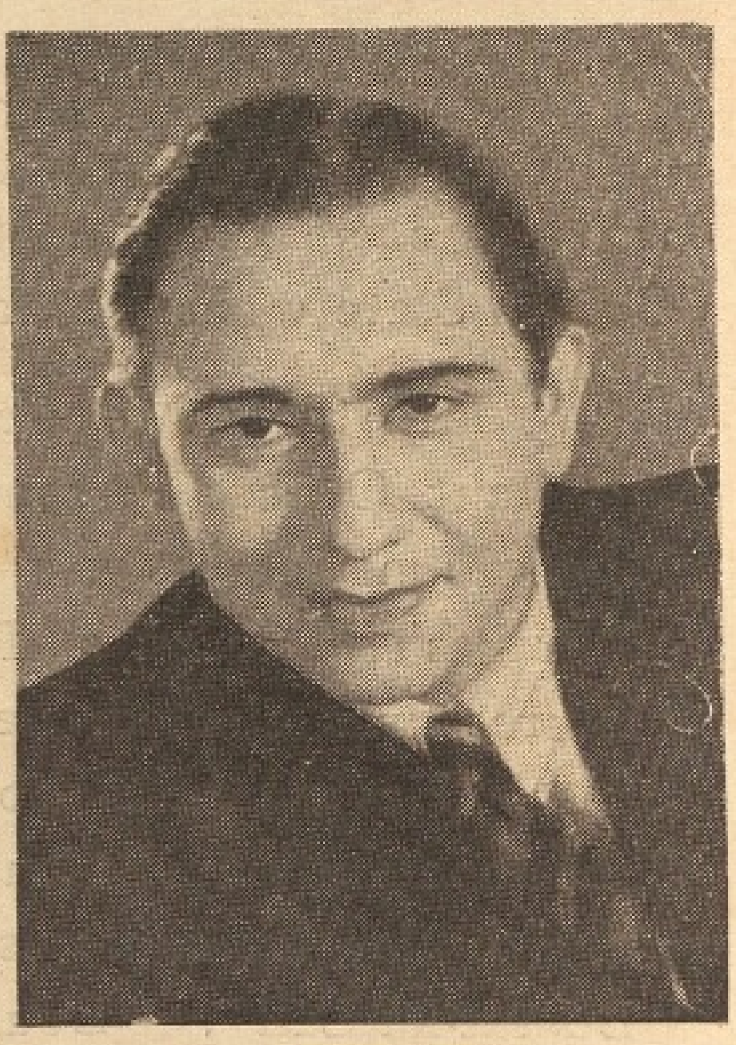
Caddel Cross Road, Sea Face, Shivajee Park, Mahim, Bombay.

ANAND SUBRAMANIUM (Producer). Mr. Anand Subramanium is one of those who have by dint of their inexhaustible labour risen to some position of eminence. He was born in April, 1914, in Cochin State where his father was a land lord.

In 1931, Mr. Subramanium came to Bombay to serve as an Assistant Officer in some firm. After 6 months he shifted to the Royal Film Company, a distributing concern run by Bhatt Brothers of Prakash Pictures, at Rs. 50, per mensem. When in 1934 Prakash Pictures was floated, he joined it as Assistant to Mr. Vijoobhai Bhatt. Having thus obtained the experience for some years Mr. Subramanium joined Chandra Art Productions as Producer-in-Charge. Here, under his supervision, many pictures including "Hot Blood", "Bharat-ka-Lall", "Doulat" and "Bahadur Kisan" were produced. This added to his knowledge and experience In 1938 he was appointed a producer in South India United Artists Corporation and completed 2 Tamil pictures. In 1942, Mr. Subramanium in collaboration with Mr. Bhagwan, floated Jagriti Pictures, and produced 3 pictures *viz.*, "Badla", "Bahadur", and "Naghma-i-Sahara", which have been equally successful. Now he is busy erecting a studio at Chemur where he intends producing pictures regularly

Mr. Subramanium is educated upto intermediate. He is industrious, lively and shrewed. He is a complete tee-totaller. He is but certain that he would achieve still more success by his unflagging industry. He is interested in volley ball and foot-ball. Hates gambling, drinking and races.

Permanent Address :—
Office, Jagriti Pictures, Main Road, Dadar, Bombay.
Residence, Laxmi Saddan, Lady Jahangir Road, Matunga, Bombay.
Phone 61278, Tele : Jagirti, Bombay.



ANSARI, whos real name is Nisar Ahmad, is the son of the late Doctor Amir Ahmad Ansari. He was born in August 1917 at Jhansi. His father had been serving the military for over 11 years in the capacity of a doctor and expired in 1938. He was a sociable man and practised in Jhansi for near about 40 years. Mr. Ansari matriculated from the Allahabad University in 1933. In 1935, he passed his intermediate from Aligarh. In the next 2 years remained busy with the Senior Cambridge Course of Chemistry and Physics. In 1939, he was a full-fledged graduate of the Bombay University.

To Director Mehboob goes the credit of introducing Mr. Ansari to the screen. He was cast as a side villain in National Studio's " Asra " in 1940. He did not have any stage complex for he had enough experience of appearing on the stage during his educational career and did exceedingly well in his first picture without showing any signs of nervousness common for the new comers. His work appealed to Mehboob and this was a great encouragement for Mr. Ansari. He has since then played the villain in " Gharib " " Vijay " " Adab Araz ", " Suno-Sunata Hun ", " Dharam " and " Bhai Jan ". He has now entered a long term agreement with the United Films and has settled at Lucknow along with that concern.

It is yet premature to express opinions about his acting but it can be said with certainty that the industrious and patient man as he is, he is sure to rise to the stardom. He is hospitable, sanguine and sensitive. Kind and pleasant he has got one great quality in him and that is that he is too punctual and always keeps up his words and actions—a quality usually absent amongst those connected with the film industry.

Big game shooting is his choicest hobby. He has shot many panthers and is himself " Shot at " in the studios under the arch lights.

Permanent Address :—
Ansari Villa, Sipri Bazar, Jhansi, U.P.

ANJALI DEVI. (Miss). Her real name is Durgesh Kumari and comes of a respectable Brahmin family of Benares. Born in 1926, she is the only daughter of her parents. Her schooling is not much, but can read and write Hindi, Urdu and Sanskrit.

From her early age she was fond of acting which gradually turned into ambition which she nursed and achieved eventually. Rashly and without the consent of her parents she left for Bombay to sail on the unchartered seas of filmdom. This was 1940 and she joined Ranjit Film Company and worked as side heroine in "Pardesi".

Later on she was taken in Bombay Talkies on a monthly salary of Rs. 200/-. Here she gave a vivid portrayal in "Puner Milan" under the direction of Mr. Najam Naqvi. Following the split in Bombay Talkies, when Mr. Acharya left and floated his independent company *viz.*, Acharya Art Productions, Anjali Devi also bid a good-bye to B. T. and joined Acharya. She gave sparkling performances in "Kanwara Bap", "Uljhan" and "Age Qadam"—all Acharya Productions. In "Age Qadam" she is the leading lady cast against Moti Lal. Once again she has played the stellar role in "Paristan" and her next picture is Acharya's "Pari Vertan".

With all the glamour required in a film star, it will not be a surprize if she touches the highest rung of the ladder shortly. Her characterisations of roles are superb. Recognised claimant to an early stardom she feels that it is by her own efforts and incherishable patience that she has won the laurels within such a short time.

She can play tennis and novel-reading is her only hobby.

Permanent Address :—
132, Khare Ghat Road, Hindu Coloney, Dadar, Bombay.

AROON. His real name is Gulshan Singh Ahuja. Born on 26th January, 1918, he took the degree in science from the Mughalpura Engineering College, Lahore in 1937 and that was the end of his academic career. The end of one task is the commencement of another and so the end of Aroon's educational career marked the beginning of his screen career.

A search for new talents brought Mehboob to Lahore. From amongst 100 odd candidates, Mehboob's choice fell on the well built, dashing and handsome Aroon. And thus this stalwart sikh from the north came to Bombay to play the hero in Mehboob's "The only way". The unique truimph of that picture made Aroon a star overnight. Various producers then knocked at his door and his next pictures were Ram Chander Thakur's "Civil Marriage" and Zia Sarhadi's "Bhole Bhale". But the man who had brought him to the film-world would not now let this budding artist go any where else. And so Aroon went back to the National Studios and to Mehboob to play the hero's role in "Woman"-the prize-winner of 1940. His polished, sincere and unaffected acting had paved his way to stardom.

Variety, they say, is the spice of life and versatility is the spice of acting—and Aroon has already proved himself to be a versatile star by playing many roles so superbly. One wonders that in a short span of 6 years, he has acted in over 2 dozen pictures and very successfully. Yes, his body building has not been in vain.

Some of the outstanding pictures in which he has featured are "Kanchan", "Holiday in Bombay", "Patola", "Beti", "Nurse", "Sawera", "The Return of Toofan Mail", "Shanker Parvati", "Andhera", "Bharatri", "Caravan", and "Amar Pali". Most of these have been produced under the superb direction of either Mehboob or Chittur Bhoj Doshi.

In January, 1945, Aroon took to free lancing. His cherished goal, so far unrealised, is to become a director. He feels he can be a success there too.

On the 5th of May, 1945, he was united in wedlock to Nirmala, the alluring and famous nightingale of the Indian Screen—enough testimoney of the fact that he is one of the luckiest guys of screen. The new life entered upon by these two popular croners of our screen has been full of idyllic bliss and happiness. He hates of being spoken of highly or flattered and generally keeps indoors on Sundays and other holidays. Volly-ball and body-building have always been his favourites. Always anxious to help those dear to him, the responsibility of looking after his relatives rests on his shoulders. But that is not burden enough for this smiling, sincere and broad-shouldered Aroon, or is it?.

Permanent Address :—
Near Hariniwas Bus Stop, 227 Laxmi Nivas, Lady Jamshedjee Road, Mahim, Bombay.

AGHA JANI Kashmiri. His real name is Syed Wajid Hussain Razvi. Born in 1910 at Lucknow he received tutoring in Hindi, Urdu and Persian. His father S. Ali Hassan Razvi was a dealer in pearls and shawls. From his very childhood, Agha Jani had leanings towards poetry and in 1925 was known as Baidil Lacknavi in U.P. His father did not favour his being a poet, and wanted him to continue in the family business. But destiny had ordained for him some thing else.

Agha Jani was the first to break the family tradition and for the first time joined Burma Film Company (Rangoon) as an actor in 1932. On his return he joined Kali Films and then Maiden Ltd., and made his debut as a hero in " Shah Jahan." He also played successfully the part of chief villain in " Jawani ka Nasha " and " Amina." Gradually he became interested in writing and his first story " Vachan " was produced by Bombay Talkies and the then veteran writers could not but put fingures in their mouths with amazement. Thereafter he wrote the stories of " Bharosa ", " Asra ", " Nai Roshani ", " Lalajee " and " Najma ". His stories have dramatic action and powerful appeal and dash through the screenland dazzling, and shaking to an extent that will endure for long in the memory of many.

Permanent Address :—
Care of Mehboob Productions, Tardeo Road, Bombay.

ASHOK KUMAR. Born in Bhagalpur on the 15th of October 1913. India's most popular screen hero, he is a debonair star who has never lost his own personality through all the variety of roles that he has played.

Trained for a test tube and blast lamp career, a graduate in science with an irresistible fascination for photography, Ashok found himself in the midst of spotlights and cameras through one of those strokes of chances by which kind destiny often guides men to their true paths.

His versatility has been equal to the quick changes he has been called upon to undergo. The artist in him expressed himself through a wide variety of roles. We have known Ashok Kumar as a village grocer's lad, as a patriotic social worker, as a doctor, as a mythological hero, as a school master, as a newspaper reporter and as a postman. As co-star to Devika Rani in "Jeevan Naiya" he had his first acting assignment. As co-star to Devika Rani in "Anjan" he achieved the most memorable triumph of his career. Out of his so many pictures, "Kismat", "Najma", "Humayun", "Chal Chal Re Naujawan", "Begum", "Shikari", and "Jhoola" deserve special mention.

But the Ashok Kumar with a devil-may-care smile is perhaps too much engrossed in money making business. Since the time he has started free-lancing, he has not added any new feather to his crown. His role in "Angoothi" where he plays opposite Chandraprabha is disgusting and if he comes in such like "Angoothis" he may fast loose his grip over the sob-sisters. And we may cry out, "Where is that debonair Ashok of B. T's pictures?"

Permanent Address :—

Gwalior Palace, Sea Face, Worli, Bombay.

ASHRAF KHAN was born in Indore State as back as in 1897, and when he was hardly aged three, his father expired. Consequently proper education could not be imparted to him and this was the disadvantage with which he had to start life. He did receive preli-manry teaching in Persian and Arabic.

In his early childhood, Ashraf Khan used to dream of becoming an actor. This secret longing for a screen career lurked long in his heart and at the age of ten he joined a Theatrical Company at a salary of Re. -/1/6 per diem. Gifted with an artist's soul, he rose from an extra to a leading actor-singer in a relatively short time. He toured throughout the country during his stage career and his work was received with widest applause wherever he went.

It was only in 1930 that Ashraf Khan made his first debut in screen world by playing the role of Doshant in the picture viz. " Shankuntala". His part was acclaimed as successful and to this day he has the joy and satisfaction of having worked in about 50 pictures, of which the most popular are " Pagli Duniya", " Bhagwan ", " Gul Bakawali ". In Mehboob's " Roti " he has excelled himself by playing the role of a cynic.

He is more than usually modest, generous and deeply religious. He is popular and deserves to be. His talents of every kind have rendered him the centre of attraction and agreeable acting. He is closely related to the famous artiste Mr. Yakub.

Permanent Address :—
Khetwadi Lane No. 12, Bugalow No 8, Grant Road, Bombay. Phone 45471.

AYAZ SHAHZADA. Born in 1905 at Peshawer, is an undergraduate of the Punjab University. An author, journalist and a poet, Mr. Ayaz joined the Shalimar Pictures in 1936 in the capacity of publicity manager. From 1941 to 45 he had been working as the General Manager of the same concern. Here he gained experience in every branch of the Film Industry-production, distribution and exhibition. Finding it the most lucrative business, as it is, an idea of starting his own concern struck his head and in June, 45 floated a film Company by the name of Ayaz Productions. " Bhool " was scheduled to go to the sets as the maiden picture of this company but due to some special circumstances, the production did not take place. Thereafter he produced " Laj " under the banner of the Standard Pictures for which the sole distribution rights have been acquired by the Ayaz Productions. Now Mr. Ayaz is busy producing two pictures—" Bhool " and " Undekhi " for its own concern. Mr. Ayaz's wife is a literary scholar and a story writer. She has been of considerable help to him. Himself, he has a twenty years experience in film journalism and from time to time has edited various weekly and daily periodicals *e. i.*, " Mauj Bahar ", " Shujaat ", " Sarhad ", " Muslim ", " Al-hilal ", " Manzil ", and " Film Diamond ". Even now he is the editor of his own journal " Weekly Zafar."

Reading and writing is his main hobby. He is mostly reserved and hospitable. Occassionally he is irritable and on such occasions he loses his temper—a pardonable fault considering his almost constant pain and driving efforts to steel the honours.

Permanent Address :—

Office :—Amin Manzil, Lady Jamshedjee Road, Mahim—Bombay.

Residence :—Kamal Park, Caddel Road, Mahim, Bombay. Phone 61425

Production office :—Jyoti Studio, Kennedy Bridge, Bombay.

AZAD. His real name is Mohd Hanif. Born in November 1916, Mr. Azad is a matriculate from Fatehpori Muslim High School, Delhi. His father was Government Electrical Engineer since 1933 and also the president of the Provincial Khilafat Committee from 1920 to 23. One of his brothers is a king commissioned officer in military.

A new-comer to the screen he joined as as extra and for the first time appeared in "Daughter of India" in 1939. He is tossing about on the formented waters of the filmdom and after having worked successively in "Kanya Dan", "In the Court", and "Haqdar", the shores of success are still far off. What ever name he has earned in the industry has mainly been due to his wife—Kalyani—who is a melodious singer and talented artist of the Indian Screen. Himself he is conspicous by his humour and has a gust for life.

Before joining the film line he was doing business in motor vehicles at Delhi. After 2 years of film career he once again went back to Delhi and resumed the same business. Kalyani has a great affection for him and could not bear this separation. She has accordingly, brought him back to the film world. Now he is once for all, bent to continue in this walk of life.

If he has a fault it is unpunctuality mixed with a bit of irresponsibility. It is very hard for him to keep upto his promises. Against this sets the fact that he is always spirited and cheeful and can make others roar with laughter. He has married Kalyani as his second wife. Is very fond of playing cricket and studying news papers. Recently he has floated. Azad Pictures in collaboration with his wife—Kalayani.

Permanent Address :—

Keki Lodge, Second Floor, Vincent Square, Dadar, Bombay.

AZURIE. Daughter of a German father and Brahmin mother received her schooling in Bangalore. She is the holder of a Senior Cambridge Certificate.

She started her career as a nurse in Bombay hospital because her doctor daddy had felt that she should know what it was to stand on her own legs. But, nursing left Azurie sick and she tried stenographing with a Bombay firm of solicitors.

From tapping with fingers to tapping with toes was not a far cry for her. She had felt like dancing even as kid and often had she practised dancing-steps on the sly, in the privacy of her room. Her father had cought her time and oft, making faces at unoffending mirrors.

A graceful exponent of classical dances she carried her histrionic talent into the filmdom and has the largest number of pictures to her credit. She must have, by now, danced billions of steps on the screen. With a vast reportaire of Oriental dances she adds lustrous cameos to pictures and enhances their entertainment value.

In Principal Atre's "Vasant Sena" she gave a silhoutte dance (Tabbal Tarang) which is one of her classic specimen of very high order. Among her innumerable hits few are "Maya", a New Theatre picture, "Gentleman Daku," Sagar's "Watan", Bombay Talkies "Naya Sansar", Circo's "Nai Duniya" etc.,

Azurie adds characteristic gust to her movements and ranking among the best tepischoreans of the Orient, she is also a consummate actress and is at her best in vampish roles.

Permanent Address :—
Station Road, Mahim, Bombay. Phone 89222.

AARZOO Lakhnavi. The imaginative and powerful pen of Aarzoo has created tumult in the film world. His very name now is a hall-mark of high class poems and song presentations.

Born at Lucknow, he started his film career about 10 years ago in New Theatres. He first of all supervised dialogues and wrote songs for "Manzil"—the latter being a new job for him and he found it hard one. But during an amazingly short period he attained pinnacle of glory and won unparalleled tributes. Noteworthy of his pictures are "Mukti", "Street Singer", "Abhagan", "Dushman", "Andhi", Jawani ki Reet" Lagan" "Doctor", "Kapal Kundala", "Har Jeet", "Nartiki", "Lala Jee", "Jawani" "Roti", "Tasvir" and "Ek ya Do". He has also written the story, dialogues and songs of ' Gharondha."

In all these pictures his writings have proved as portrayals of human emotions, unrivalled and unmatched and yield place to none. This heritage is exclusively his own and his songs are always catchy, being received with a royal welcome.

As a resourceful man, Aarzoo is always cramful of original ideas. In short he is a colourful personality of versatile capabilities.

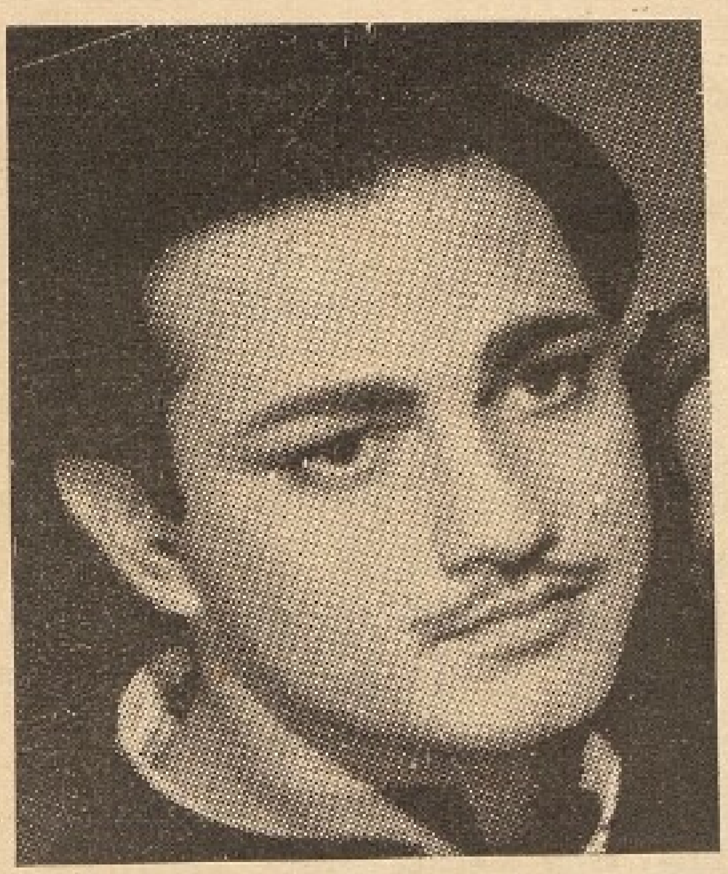
Permanent Address :

Vidaya Mansions, Tardeo Road, Bombay.

ANEES KHATOON. Born at Cawnpore (U.P.) in 1922, she has to this day attained an unparalelled success as a songstress and an artiste. She entered the film industry in 1937 through the influence of Mr. B.L. Khemka, and made her first debut in East India's "Baghi Sepahi". Her melodious songs and spicy acting rocketted her over-night to stardom and she became the favourite of a legion number of fans.

Since then she has worked for many highly established concerns such as Ranjit, Prabhat, Fazli Brothers and United Films. After acting in "Milap" and "Bazigar" she secured a billet with Prabhat's and under Shantaram's superb direction appeared as heroine in that terrific hit—"Padosi". With Fazli Bros. she played the lead in "Masoom" and "Chowrangi" and in the latter picture got the fullest opportunities to exhibit her high singing merits. She was also assigned a role in United Film's "Bhaijan" and "Gharondha".

Film life appeared to her glamourous from outside and when inside she has been disappointed as she finds little interest in it. Out of directors she likes Shantaram the best.



BALWANT SINGH (Actor). Born on 9th of December 1918. Mr. Balwant Singh comes of a Rajput family of Pandugala, Distt. Hoshiarpur. His father was a respectable and well-to-do land-lord.

Mr. Balwant Singh got his education at Daulat Pur, where his maternal uncle resided and matriculated in 1936. He loved music and accordingly received training from various musicians. In 1937 he went to Bombay with a relative of his, Captain Ranjit Singh, and through his efforts managed to get into Bombay Talkies. There he did not work in any film but used to sing in playback. He was drawing Rs. 50.

After some time, he left B.T. and by chance came accross Director V. Shantaram. He took him to Prabhat on a salary of Rs. 125. For the first time Mr. Balwant Singh appeared on the screen as a hero of Shantaram's "Padosi." The performance was quite good. After working in this picture he left Prabhat and became a free-lancer. He has since then worked in many pictures such as "Naukar", "Ashirvad," "Prya Dhan", "Parakh" and "Dr. Kumar" and on average gets about Rs. 20,000 per picture.

He is energetic and active and does exercise regularly in the morning. He is religious-minded and spends one hour daily in worshipping. Religious books are his favourites. Still a bachelor he thinks it a sin to marry a film actress. Simple in dress and talk he is sweet and straightforward. Hates races.

Permanent Address:
3rd floor, Broadway House, Lady Jamshedji Road, Mahim, Bombay.

BABU RAO PANDHARKAR. This producer-actor was born on the 22nd June 1899, at Kohlapore, where his father Mr. Gopal Rao Krishan Rao was a leading doctor. His brothers are also in the film field since long and have earned name and fame. They are Vinayak and Bhal G. Pandharkar—both representing the dynamic and progressive elements in the film world. Mr. V. Shantaram, the ace director of India is his cousion.

He did his matriculation from the Kohlapur High School in 1919 and joined the Maharashtra Film Co., as manager. This was because he was passionately interested in the film production and had he not entered this line at this early age he might have safely become a medical graduate, following the footsteps of his father. But studies could not attract him and ten years later he became the manager of the newly floated Prabhat Film Company. When in 1933 Prabhat shifted its activities to Poona, Babu Rao stayed on to become the General Manager of the Kohlapur Cinetone.

In 1933, he floated the Huns Pictures and produced eleven pictures under his supervision including "Chhaya", "Ghar ki Rani", "Baghla Baghat", and "Dharam Vir". Later he sponsered Navyug Chitrapat Ltd., and more recently the New Huns Pictures. He also directed one Tamil picture for Prabhat *viz.*, "Sita Kalyan" in 1932.

As an actor he has attained the enviable position of a top-notch artist and has worked in scores of pictures. His characterisation of roles are superb and magnificent. His roles in Huns Picture's "Chhaya", "Dharam Vir", "Ardhangi", "Amrit" and "Search of Happiness" and many others have proved him to be an inimitable and unsurpassible villain.

Unrivalled as an actor, he is hard to beat as a producer. He is hovering the filmdom and has smashed his way to the topmost rung of the ladder.

Resourceful and imaginative, Mr. Pandharkar is destined to achieve greater heights. Of pleasant manners and disposition he entertains no hobby except persuation of art. He is 47 but looks much younger in years.

Permanent Address :—Office ; 116 Charni Road, Bombay. Phone 43393.
Residence ; Silver Screen Exchange, Lamington Road, Bombay.

BABY MADHURI. The real name of this big little star is Mah Laqa. She is the daughter of M. Ali Baksh (Music Director) and Iqbal Begum (Film Artist). Her two elder sisters Baby Meena and Khurshid (Jr;) are too well known in the industry. As her parents and sisters are all accomplished artists, acting was in her blood from the very beginning.

Director Nazir of Hind Pictures saw her, when she was three and was convinced that she could be a tremendous success on the screen. With the consultation of her parents, she was taken away by Director Nazir who assigned her a role in his picture " Sandesa ". This was her first attempt and giving a wonder-ful portrayal shot high up into the stratosphere of popularity. She came to be reckoned as the Indian Shirley Temple and was acclaimed as the best among the baby artists. In Wadia's " Vishvas " her versatile talents and superb acting is a treat to watch. This view is approved by the public as well as the leading film journals of the country.

She has captured the hearts of the cine goers by appearing in Bombay Talkies "Anjan", Wadia Movietone's " Jungle Princess ", " Muqabala " and " Ekta "—the last one being in Sindhi. In addition she has dashed through the filmindia in Ranjit's " Andhera ", Circo's " Mahatama Vidhur ", Amar Picture's " Praya Dhan ", Basant Picture's " Bachpan " and Prakash's " Nai Ma-an ".

This little artist—a star before her teens—is very much fond of new fashions and likes to wear costly English dresses. Cycling, riding and keeping birds are her favourite pastimes. She has received numerous cups and medals following her role in "Vishwas".

In India there is a dearth of baby stars and Baby Madhuri has gone a long long way to fill that gap. By her coy action and crisp dialogues she has danced into the hearts of many and can safely be compared to any baby actress of Hollywood.

She could not do much of schooling due to her early entry in the film line. She did her second standard from the English High School Dadar, but can speak English fluently.

Endowed with such a great success at such early an age, she has the rarest capacity of rising to unassailable heights.

Permanent Address :—
Iqbal Bungalow, Hill Road, Bandra, Bombay.

BABOORAO, K. Mistery. In the screen land he is known as Baburao Painter. This pioneer of the Indian film industry was born at Kohlapore in 1892.

At the age of 20 he entered the film line as an apprentice. His long apprenticeship in the Cinematic Art endowed him with matured experience and first hand knowledge. In 1919, thereafter, Baburao founded the well-known Maharashtra Film Co. at Kohlapore. It is mainly due to his vivid imagination and superb artistry that the glorious episodes from the Maratha History were flashed on the screen. Their presentation was faithful and they were produced in all their gorgeousness. In his art, he stands a class by himself. He is hard to bear—original and unimmitable in his grand productions. He has earned a name for himself and will, for long remain as the guide for the many veterans and all novices.

Permanent Address :—
Care of Pradeep Pictures Charni Road, Bombay.

BALRAJ MEHTA. A new comer to the screen, Mr. Balraj Mehta has already made his debut in public life by his patriotism and political work.

It was on April 22, 1918 that Balraj was born. His father Mr. Sukh Dayal Mehta is a superintendent in the commissioner's office Lahore. He received his early tutoring at the Central Model High School, Lahore, and having matriculated joined Dayal Singh College, Lahore, for higher studies. He received the degree of Bachelor of Arts in 1939 and througout his educational career impressed every-body by his sports and games, for which various medals were awarded to him.

A revolutionary since his early childhood, Mr. Mehta has always striven for the betterment of the poor and the humble. He has always been brooding over the miserable condition of India's teeming millions and as a symbol of sacrifice is himself leading a humble and simple life, though full of high thinking. From 1935 to 1937 he has held the enviable position of the general secretary of the Punjab Students Union. It was he, who organized the All India Students Federation in 1936-37. In 1944-45 he acted as the secretary of the Film Artists Association and still is a member of its executive body.

To serve the country is his obsession and to achieve the goal is his long-cherished dream. With this end in view he started Indian National Theatres and in the end of 1945 produced a self written drama " Awaz " on the stage. This was hailed as very successful by the masses and classes alike.

He is in the film line only out of necessity and it is due to this that he is conpicuous by his absence. He wants to pay undivided attention to his political activities and has very little time at his disposal for films. His first debut on the screen was in " Dulla Bhatti ". This was in 1939 and since then he has played secondary roles in " Panna ", " Sajjan ", " Ghulami ", " Pathron ka Saudagar " and the " Bridge ".

He has succeeded in filmdom due to his inexaustible labour, honesty in dealings and unwavering industry. The day is not far off when he will be reckoned as the leading man in the filmdom as well in the country.

He is of cheerful disposition and hospitable. Before doing any thing, he weighs all pros and cons, but when once decided does it with all his heart and head and with a confidence and determination.

Permanent Address :—
149 Shivajee Park, Bombay 28.

BARUA, Kumar Pramathes Chandra. Born in Assam in October, 1903 Graduated in science from the Calcutta University. He is the son of Raja of Gourepore, wealthy landlord in Assam.

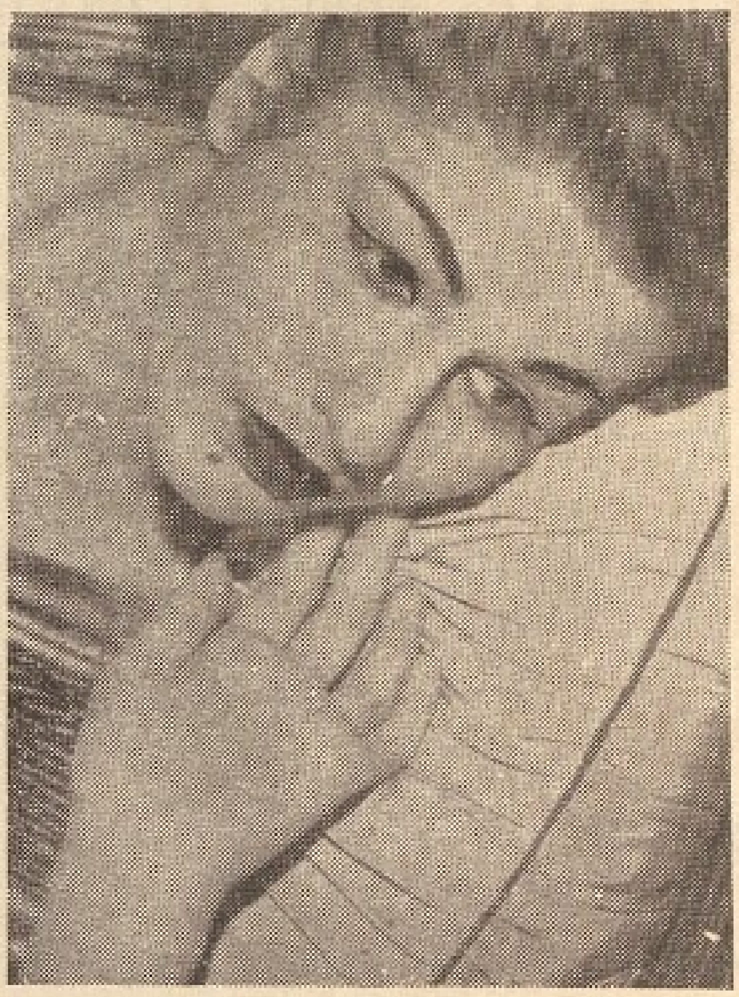
Kumar Barua was member of the University Senate and also the Assam Legislative Council. He studied Art in Paris while abroad, and on return started Barua Studios, in 1932. Since 1933 he is with New Theatres Ltd., Calcutta. He has earned the highest encomium ever won by any director and rose to prinacle of glory by his stupendous and dynamically magnificent pictures like "Devdas", "Mukti", "Zindagi", "Jawab" etc. As an actor, too, he has hast of admirers and shows first class craftsmanship in acting.

Princely Barua is today the prince among India's motion picture directors in our filmworld. The artistry and excellence that pervade throughout his vehicles have made Barua's name the magic key which opens the box-office doors wide.

Permanent Address:—
Care of New Theatres Limited, Tolly Gunj, Calcutta.

BHARATIDEVI. She is about nineteen and hails from a progressive-minded family of Bengal. Making her debut on the screen in 1940 she graced the stellar role in New Theatres' "Doctor". It is undoubtedly, a personal triumph to her that the picture in its Bengali version was voted the best of the year 1940, in that province. The Hindustani version proved a major hit in other provinces.

Bharati is smart and beautiful. In her the Indian screen has certainly secured a new glamour girl. But, glamour girl is rather a misnormer her case. For, Bharati's charms are not deliberately 'built' up; they are innate. She is lively and fresh looking with a distinct personality all her own. Being a modern girl her self, she has the poise and ease to portary that role convincingly. Her performance has that poise and plish of manners which can be associated only with the modern India girl of today. Besides charming personality and histrionic talents she possesses a beautiful voice. This long-haired actress combines all the stellar qualities with an addition of youth and freshness.



BEGUM PARA. Some people are endowed with the virtue of discovering things and our versatile artist, Protima Dasgupta actually discovered Begum Para. She saw in her undreant of potentialities and tremendous possibilities of becoming a topliner on the Indian screen. And film India is fortunate to find in the charming personage of Begum Para, the dream-girl of the Indian screenland.

Born on Christmas day, 1926 at Jhelum, Para comes from an illustrious Punjabi family domiciled in Bikaner, where her father Mian Ihsan-ul-Haq has been Judicial Minister of state. She matriculated from the Muslim Girls High School, Aligarh and during that time was the finest sportswoman the University ever produced.

Para had a passion for films since long and Protima being her sister-in-law the urge to become an actress developed to an obsession. Protima succeeded in pursuading Para's parents to allow her to appear on the screen.

It was 1944. There was one shrewed businessman, Mr. Baburao Pai of the Famous Pictures who lost no time in signing up Begum Para for Prabhat's " Chand " to play the leading romantic role opposite Prem Adib. Her part was applauded and since then she has appeared in Shorey Pictures " Shalimar ", P. D. Gs, " Chhamia " and Jayant Desai's " Sohni Mahiwal ". The name and fame she has earned during this amazingly short period is apt to turn any aspirant red in the face with envy.

Para is a dreamer. She wants to have a new car every month and this may surprise even a connoisseur of automobilies. She is the luckiest and the pet child of the family and has a dislike for jewellery. She does not put on any ornaments. May-be she is so conscious of her beauty and by putting on ornaments she does not want to interfere with Nature !

She reads a lot and "classics" are her favourites. Sometimes she herself turns poetic in expression. She likes volley ball and badminton. She is always chewing chocolates whether at home or on the sets and cannot live without these. If you want to meet her, carry a box of decent chocolates and it will ease your way to her.

This sweet and vivacious blonde is difficult to be imagined as a purda woman. By the way her real name is Zubaida, though she has never been called by this name even by her own parents. Everyone has called her Para and to her friends she has always been Begum Para.

Permanent Address:—
Rahat Villa, Worli Sea face, Bombay.
Phone 44954.

BABY MEENA. Elder sister of the versatile starlet, Baby Madhuri, younger sister of the film actress Khurshid (Jr.), daughter of M. Ali Baksh (music director) and Iqbal Begum (Film artist) in every vain of Baby Meena runs the blood of acting.

A born artist, Mah Jabeen, to give her real name passed her 6th standard from the Municipal School, Dadar, and received further tutoring at home.

It was at the age of five that she first heralded her entry in the films with much tom-tom. This was the time when she played a child's role in Parkash Pictures' "Ek-hi-Bhool". Since then she has played in pictures like "Puja", "Sister", "Kaswati", "Adhoori Kahani", "Gharib", "Vijay", "Nai Roashani", 'Lal Haveli", "Partigya" and "Bachon-ki-Khel". Her role in "Pratigiya" and "Bachon-ka-Khel" was universally acclaimed as the best and at this tender age she threatened to wrest the laurels from many. The Indian screen is definitely the richer by her addition.

She can sing very well. Is of fascinating features, of well formed body and intellegent. She excludes glamour on the screen and is her parents' pet.

Permanent Address:—Iqbal Bungalow, Hill Road, Bandra, Bombay.

BHANDARI, Kailash Chandra: Born on the 23rd January, 1923 at Ramdas, Distt. Amritsar. He is the son of L. Dina Nath Bhandari, Raies and Landlord of Ramdas.

He was sent for tutoring to D. A. V. High School but could not pass his high school examination. Thus he started his life with little academical qualifications but has a natural intelligence to compensate that disadvantage. About four years ago he came across Mr J. D. Kanwar, who had played the title of Kamla Movitone's "Dulla Bhatti". At that time he had in his mind the scheme of launching a production programme and accordingly had floated Lahore Film Corporation. This Company had announced the production of a Punjabi picture viz., "Sharabi" and Mr. Kanwar promised to cast Mr. Bhandari as its hero. The film, quite unfortunately, could not be produced and thus Mr. Bandari lost a chance of appearing on the screen as a hero.

Disappointed, but in no way disillusioned, he joined cine laboratory as a developer on a meagre monthly salary. He continued in that laboratory for one and a half year and then shifted to Pancholi Pictures in the same capacity. After six months he joined Director Mehra as an assistant. He could not set his heart even there and three months later went to Batra Productions as an assistant director to Director Harold Lewis who was directing "Papi". This was the first time that he could stick to a post for three years. When the activities of Batra Productions were suspended due to the promulgation of Raw Cinematograph Film Control Order of the Government of India, he had once again to quit that Company and for some time thereafter worked in Shorey Pictures where "Badnami" was on the sets. He has also worked as an assistant director and editor for Zaman Productions "Gul Baloch".

A goody-goody man, Mr. Bhandari for the last 8 months has floated National Film Producers and proposes to produce its maiden picture "Birhan" with himself as its director. Pran and Leela are scheduled to play the leading roles in that picture.

His only hobby is to work in the film laboratory and thinks whatever progress he has made in the industry is due to Mr. Satish Batra of Batra Productions.

This new comer to the screen has always been a rolling stone and it would be better for him to settle cooly now with his new concern.

Permanent Address :—

National Film Producers, Royal Park, Mcleod Road, Lahore.

BHAGWAN Abalji Palaw, known as Bhagwan in the screenland, the successful comedian and producer-director was born in 1911 at Bombay. He was a runaway from lessons and could not set up his heart on studies. With schooling hardly worth mentioning, who could imagine that the street wanderer would one day secure for himself a distinguished position in the filmdom.

He owned a cycle repairing shop in Girguam before he came on the screen for the first time in "Tiger"—a silent film of Standard Pictures. This was through the efforts of Mr. Shanker Rao—now make up director of Prakash Pictures. He subsequently appeared as a comedian in "Lord of Jungle" and "Hot Blood" followed by about 10 motion pictures.

Impressed by the success of these pictures Chandra Art Productions entrusted him to direct "Bahadur Kisan". Bhagwan availed of the opportunity and put in his earnest efforts to make the picture a success. His succeeding directorial efforts such as "Prem Bandhan", "Ban Mohini" and "Sukhi Jeevan" showed that Bhagwan had intelligence and ideas.

In 1942 Bhagwan floated his own concern *viz.*, Jagirti Pictures in collaboration with Mr. Anand Subramanium. His maiden picture "Badla" followed by "Bahadur" and "Song of Desert" have undoubtedly added to his popularity as a producer-director. Mr. Vithal, whose pictures actuated him to become a film star, is now working in his company as an artist.

Bhagwan is now directing "Dosti" and is putting his heart to make it a dazzling success. He hopes that his latest enterprize will stir up the Indian Film Industry. Bhagwan is a self made man and rightly attributes the cause of his success to his patience, preserverance, indomitable courage and inexhaustible efforts. He finds the film line to be most interesting. His other hobbies are playing Indian games and making long journyes. And thus he is gradually journeying to higher success.

Office.—Jagirti Pictures, Main Road, Dadar, Bombay. Phone 61278.

Res'dence ; Lallubhai Mansions, Vincent Road, Dadar, Bombay.

BHAVNANI. MOHAN, D. Producer and Director, Proprietor Bhavnani Productions, was born on April 12th, 1903 in Sind. Educated at the Manchester College of Technology, he had his early training in Film Production, Direction, and Screen Technique in England, the old U.F.A. Studios of Germany and the Eclair Studios in France.

He returned to India in the year 1925, when he joined Kohinoor Film Company, and produced several silent films for them. Later, he joined the Imperial Film Company and produced and directed many outstanding pictures, including "Kicks of Kismet", "The Village Girl", "The Magic Flute" and "Wild Cat of Bombay."

Between pictures, Mr. Bhavnani made several trips to Europe to study the latest technique, and finally became an Independent Producer, and produced and directed the famous classical film "Vasantasena" for the International market, which was bought and handled by Metro Goldwyn Mayer in England. With the advent of Talkies, he made many brilliant films, starting with "Veer Kunal" in 1932; "Afzal", a very successful musical comedy, "Rangila Rajput", "The Mill" a great problem story dealing with the betterment of labour conditions in India. These three were produced under the banner of Ajanta Cinetone. In 1936, he started his own company "Bhavnani Productions", and produced "Zambo", Indias first jungle picture and the biggest box office draw of 1937; "Awakening", dealing with the problem of the Educated unemployed that proved most successful, "Daughter of the Himalayas", the first Indian, film to be produced in the Himalayas and Kashmir, "Yangilla", the only film shot in Eastern Tibet, and "The Naked Truth", a sociological picture dealing with the problem of venereal diseases, to name a few.

Mr. Bhavnani has also produced some outstanding Information films like "The Spirit of Chungking", "From Silkworm to Parachute", and "Kashmir Timber"; and was instrumental in starting with Mr. Ambalal Patel the visual Education scheme for villages and Educational Institutions in 1940. His latest film "Bisvi Sadi" (20th Century), dealing with the building of a National Theatre, is running very suceess-

fully in India. He has just Completed "Rung Bhoomi", a great sociological story adapted from the novel by the famous Hindi writer, the late Munshi Premchand.

Mr. Bhavnani who has produced and directed more than fifty silent and sound pictures, has been known in the Industry for introducing much new talent into the films, some of whom he introduced being top-rank artists and directors today; and he has been noteworthy for trying to bring to the Indian screen new, constructive and artistic ideas in the interests of the public and the Industry. Mr. Mohan Bhavnani has travelled all over Europe, the whole of India and has made several journeys into Western and Eastern Tibet, and is a keen amateur photographer. His photographs having appeared in several magazines in America and England. In private life, Mr. Bhavnani is married to Enakshi Rama Rau, daughter of a well known Judge; she too has taken a keen interest in furthering the cause of both Indian films, and Indian Dancing.

Office: Sree Sound Studies, Dadar, Bombay.

BILLIMORIA DINSHAW. Born on 11th November 1904 at Kirkee where his father is an officer in the Ammunition Factory. Receiving his early education at Poona, he joined the Engineering College there and qualified himself as a Mechanical and Electrical Engineer.

Since his early age he was fond of acting and always took active interest in Amateur Clubs and Theatricals So strong did his fancy towards screenland develop that he gave up his lucrative job as an Engineer on Rs. 450/- permonth and joined the Imperial Film Co. in 1924 as an extra on Rs. 40/- per month.

His first silent picture was "La Belle" and after playing the lead in a number of pictures he joined the Ranjit in 1931 and acted in pictures like "Rajput Ramni", "Drums of Love", "Bulbule Baghdad" etc. in all 22 pictures With the advent of the talkies he went back to the Imperial fold and his first was "Temple Bells" in which he played the hero. Gracing stellar honours opposite Sulochana in many a picture he shared unprecedented sway over the filmic empire for many years.

In the Ruby picture's maiden production "Prem-ki-Jyot" he played the male lead. At present he is at America where he has been sent by Shiraz Ali Hakim to learn and study film technique.

Always hale and hearty he is Billy to colleagues. He is inordinately fond of dogs and has a passion for radios.

Permanent Address:—
Garden View, Chowpatti, Bombay, 7.

BABURAO Patel Comes of a poor family of Maswan in Thana District where he was born on 4th April, 1904. Started life in an ordinary way as a pharmaceutical chemist in 1922, doing free lance journalism side by side. In 1928 he turned to films and till 1934, wrote and directed films for the Maharashtra Film Co., Kohlapore, and for Gandharva Cinetone, Bombay. It was in 1934 that he started a film magazine "Filmindia" of which he is still the editor. The journal is now the most widely circulated due to his relentless but sometimes malicious propaganda and criticism. His baseless criticism has been solely responsible for many a developements including his famous dispute with Shanta Apta who startled the screenland by thrashing and beating Patel in his own office. This professes-to-be-critique of the films of late started his own production unit and with much long and tomtom, announced the production of "Daropadi" which he himself directed. The picture proved a miserable flop. Having learnt no lesson from the debacle he is now producing "Gwalan" which, it is feared, may meet the fate of its predecessor due to the lack of directorial ability in Mr. Patel as shown in his earlier attempts. He will do well to leave production alone and busy himself sincerely with journalism.

Permanent Address :—
Filmindia, Sir Pherozshah Mehta Road, Bombay 1.

BABURAO PAI. He was born at Bombay on 10th May, 1903. He interested himself in films in 1923 by joining the Bombay office of Maharashtra Film Co.

Beginning in a small way, labouring persistingly to chalkout a successful career for himself, Baburao has become a topliner today. Itwas due to his efforts that a concern like that of Famous Pictures came into existence. He is the sole propietor of this concern. Impressed by his high acumen, he was invited by Prabhat Film Co., to become one of their partners. The success of Prabhat Film Co., is no less due to his craftsmanship. A living example of a self-made man, he has given box-office sensation like "Ram Shastri". He possesses an amiable position and is always cheerful inspite of his multifarious activities and heavy work. He is very apt at solving the business riddles and knots.

An unknown, unassuming and struggling distributor a few years ago, Pai today is well known, prosperous and rich enough.

He is endowed with personality, talents and good look. His alliance with Prabhat is earnest and we may see him emerge out with all his glory and grandeur.

Permanent Address :—
Famous Pictures, Sandhurst, Road, Bombay.

BILLIMORIA. Eddy was born in 1901 at Billimoria in the Bombay Presidency. Brother of well known film actor Mr. D. Billimoria, he started life as a fireman in the G.I.P. Railways.

His father was an officer in the Ammunition factory and E. Billimoria was sent to Camp High School, Poona for education. At the age of 16 joined the Railway and later on left that job to take up mechanical line in which he continued for a pretty long time. He then enlisted himself a Private in the Auxiliary Warwickshire Regiment and rose to become a Corporal.

His entry in the film field is accidental. He often used to go to the studio with his brother D. Billimoria to watch the shooting. Director Chaudhri's scutinizing eyes fell upon this promising young man and E. Billimoria was selected to play the doctor's role in "Punjab Mail". This was his first appearance on the screen. Thereafter he was cast as the leading man in many of the Imperial pictures. He joined Ranjit in 1929 and won laurels by playing the hero in pictures like "Temptress", "Gun Sundari", "Barister's Wife", "Desh Dassi", "Toofan Mail", "Tyrant", "Lahri Lala", "Flower Girl", "Prithi Putra", etc. Some of his more recent pictures are "Beti", "Pardesi", "Sneh Bandhan", "Jyoti", "Payas", "Sassi Punnu" etc.

One of the oldest actors of the Indian screen Mr. E. Billimoria has so far appeared in about 200 pictures. Resting upon his long experience, he is contemplating to direct a picture and he is confident of his success as a director and maybe, for he is an oldest vateran in the films.

Big-games hunting is his choicest hobby and he has shot tigers, elephants, bears, deer and innumerable small games. He is very simple of habits and thinks whatever success he has achieved in the line is due to his own persistent efforts.

Permanent Address :—

Keki Court, Cumballa Hill, Cumballa Road, Bombay 7. Phone 40963.

BIBBO. Just a decade ago, a reputed songstress from Delhi made her debut in a supporting role in India's first talkie production. The songstress was Ishrat Sultana—Bibbo and the talkie was " Alam Ara " produced by the Imperial in the year 1932.

In 1934 Bibbo flashed on the screen under the Ajanta banner and attained stardom in " Rangila Rajput ". She played exquisite roles in " Saire Paris tan ", " Pyar-ki-Mar ", etc. and was at her best in " Mill " the picture which created a furrore owing to the ban placed on it by the censors.

Migrating to Lahore Bibbo sponsored the Rainbow Pictures and produced " Qazzaq-ki-Ladki ". Later she played the heroine in the Taj production " Sohag-ka-Dan "

Having learned much about acting and with the badly needed self confidence fully matured by experience Bibbo returned to Bombay and joined the Sagar Movietone. She played supporting roles, with great credit, in box-office hits like " Bhole Bhale ", " Ladies only ", " Jagirdar ", " Sadhan ", " Watan ", "Dynamite ", "Gramophone Singer ,' etc., In Great India pictures " Akela " and " Sneh Bandhan " and Circo's " Sohag " and " Laxmi " she gives good performances.

Bibbo is reputed for her songs and is also an accomplished dancer. She is intelligent, painstaking and acquits herself well in any role by taking in the complete burden of the drama.

BODHRAJ Oberoi. One of the oldest pioneers and builders of the film industry in Punjab, Mr Bodhraj Oberoi laid the foundation of the Punjab Film Co. in 1925 and was its managing director. Later on he shifted to Pioneer Films as the manager of that concern.

Born in 1902 at Bhera, Distt. Shahpur, Bodhraj is a graduate with honours of the Punjab University. He is also an LL. B.

He had also a taste in journalism and in 1929 started a monthly magazine *viz.*, " Cinema ". In 1941 when he started another periodical *viz.*, " Cinema Show " and to this day is its editor and proprietor.

Mr. Oberoi belongs to a good family and is very modest and calm by nature. He has a thorough understanding of the ups and downs of the film business but kicks of fate could not give him a better position that a rolling stone.

BRIJ RANI. A star that blazed its trial in the Film Firmament, was born at Shikarpore, Sind, in the year 1921.

From a well-to-do business family that had a progressive out-look on life and particularly on the education and advancement of girls, she studied upto the matriculation and qualified for the post of teacher in the middle school.

In 1931, to fulfil the long cherished desire to carve a name for herself in the film world, she appeared on the Screen for the first time in the film : "Jeevan Jyoti" produced by Kedar Nath Saigal. She characterised important roles in National's "Woman", Panjratan's "Promise", Minerva's "Ulti ganga" and Bharat's "Daughter of the Jungle", "Galloping Ghost" and "Circus Girl".

Brij Rani is now the Proprietor of the Bharat Productions—a very big Organisation producing stunt films. Her interest in the various branches and activities of Film Production is very keen and she puts to very good use her artistic temperament and organisation abilities in handling the vast number of the member on the mounting pay-roll of the Organisation. Her emotional response, intellectual fervour and courage, go to make her admirably suited for aggressive faminine roles Out of the many pictures in which she took part, the following deserve special mention : "Daughter of the Jungle" and "Circus Girl".

Her multifarious activities connected with her Firm keep her so much absorbed that she can rarely find time to take part in any games and unlike so many, a week-end relaxation at either a theatre or anywhere else has become almost a dream of the past. Sixteen to eighteen solid hours a day is strain which very women can indeed stand month after month and year after year.

She is a pleasing conversationalist and knows Urdu, English, Hindi and her own mother-tongue Sindhi. Her knowledge of Gujerati also is very commendable.

Her present pictures is "Beloved" in which she will appear and direct. She has already directed a picture : "Circus King".

The few hours of rest and relaxation she could snatch are at her residence.

Permanent Address :—
College Back Road, Matunga Bombay-19.

CHIMANLAL Trivedi. Once a story-writer and recently the promoter of Laxmi productions, Mr. Chimanlal M. Trivedi was born on the 9th March 1909. After having his primary schooling he passed the technician's course of dying, bleeching and weaving. At the age of 20 he was appointed as Weaving Master in Rampuria Cotton Mills. After four years he shifted to the Broach Fine Counts Mills as a Manager and Weaving Master.

But destiny had ordained that he should develope a liking for the film industry. Nursing it as a hobby in the beginning he used to write dramas for the stage which earned popularity for him. Eventually he resigned his responsible post and his two stories were purchased by Sagar Movietone—they were "Deccan Queen" and "Jeevan Lata". To this day 25 of his stories have been filmed by various companies and "Kadambari" is one of these remarkable attempts.

He then floated Circo Productions and in collaboration with New Theatres Ltd; produced "Adhikar", which won for him the Film Journalists' Award and thus he was rocketted to fame.

Later on he shifted his activities to Bombay and was responsible for Circo Productions' "Laxmi", "Sohag", "Anuradha", "Gita" and "Deepak". None of these however, attained the standard set by "Adhikar". Then there arose a split between him and the directors of the company and Mr. Trivedi was forced to quit.

And lately he floated Laxmi Productions and launching an ambitious programme has produced about 15 pictures including "Shrafat", "Devi", "Queen of Gujrat", "Kadambari", "Amarpali", "Double Graduate" etc. Now he is busy producing. "Veerangra" and "Jesal Toral" two Costume Historicals.

By dint of his dynamic energy and ever increasing enthusiasm he has risen from a story-writer slowly and gradually to the position of a big producer in the industry. With the zeal of a youth and the zest of a pioneer he has always yearned to do something worthwhile.

He has taken the Paramount Studios on a long lease. He is heavy chain smoker and 555 is his favourite brand He can live without every thing but not without cigarettes.

Permanent Address :—
Residence ; Marzban Road, Andheri, Bombay. Phone 86323.
Office :—Laxmi Productions Andheri.

CHUNILAL—Rai Bahadur. Rai Bahadur Chuni Lal—the man who has stirred the Indian filmdom with his dynamic abilities and excellent craftsmanship—was born in a highly respectable land-lord family of the Punjab in 1900.

He is a graduate and in the beginning has been working as an officer in the Military Police Department at Iarq. He started his film career in 1934 and joined Bombay Talkies for which he acted in the capacity of the General Manager till the year 1942. He was instrumental in making pictures like "Kangan" "Bandhan" "Naya Sansar' "Basant" and "Kismet" tremendously successful. In 1943 he severed his connection with the Bombay Talkies and floated Filmistan Ltd. Its first production "Chal Chal Re Naujawan" has received universal ovation and its second picture "Shikari" has been received wich equal appreciation.

Rai Bahadur today is a big noise in the industry. He has got quiet unstentatious "Chunilal way" of working. He readily encourages enterprise in film production. Highly competent and resourceful, he has the courage of his convictions. His line initiative today has become the sole bedrock of a gigantic industry.

Permanent Address :—
C/o Filmistan Ltd. Elphinston Circle Bombay!

CHANDRAMOHAN – India's cat eyed actor, the lively buoyant and witty man of the screen has achieved a position in the filmland which is the envy of the sob sisters and the heart-of-gold romantic actors.

A Kashmiri Brahmin, Chandramohan Wattal is now about 42 and of medium height. He is inclined to be fat. He has gray hairs which are now fast growing white. His eyes have been his great assets. They are very much like cat, fiercing and striking.

His father was a member of the Court of Wards in Gwalior State. His grandfather was the Dewan of Karauli State. Chandramohan could not set his heart at studies. He was intelligent but not diligent. It was March 10th in 1930 when Chandramohan took a train to Delhi, with little money in his pockets and through the influence of some friends became the manager of a cinema. He had many jobs like that and was also once the manager of a distributing concern.

And then the miracle happens. Chandramohan in the capacity of the representative of a distributing concern goes to Prabhat to make a contract for their picture " Sairandhri." Here he comes across with that master-man-Shantaram. That director par excellance reads in his sparkling eyes the making of a good actor. But Chandramohan would not agree.

He changed his mind in 1934 and joined Prabhat and made the first debut in " Amritmanthan ". His acting startled the film world, left audience gaping with awe and overnight he became the idol of the thousands of cinemagoers.

Since then he has never looked back. He rose to the astonomical heights of glory and his is a name to conjure with in the Indian filmworld. His first rate craftsmanship of acting in " Pukar " stupefies and invigorates. Every inch he looked a king—Jehangir. He plays the villain's role with an aplomb all his own.

Chandramohans' very name brings to mind some rare and difficult portrayals on the Indian screen. The Emperor of " Pukar ", the Raj Guru of " Amritmanthan ", and the swash buckling back sheep of " Geeta " and many other pictures, he is modest, refined and cultured. In his recent films, however, he seems to have a bit deteriorated—maybe

because he is old now. His belly is projecting and is growing double chins. It woule be better for him to do exercise regularly.

Racing is his great passion and he owns superb and costly horses. His drink-bills are always enormous. Still a bachelor, he thinks he will lose his individuality by marriage. He is adventrous ambitious and wife, he thinks, will be a hinderance towards the materialising of his dreams. His one ambition is to go to Hollywood.

He has been a potential box-office attraction and his every film has been a virtual box-office furore, and in order to keep up his original standard, he will do good to leave the get-rich-quick idea and refuse to work for third rate concerns.

Permanent Address :—
No. 16, Bilkha House, Church Gate Reclamation, Bombay 1. Phone 26335.

CHARLIE. His real name in Noormahomed Haji Ahmed. Hails from Porbander where he was born in 1912.

He placed his foot on the celluloid ladder in 1928 and climbed it very rapidly with his ribtickling performances in " The Tyrant ", " Jwalamukhi ", " Gay Prince ", " Love of a Slave ", " Rickshawala," " Bazigar " etc. Some of his latest are " India today " " Musafir " and " Dandhora ". Since 1934 he is with the Ranjits.

Charlie—this word is an institution—this name is an affection and this man is perhaps the most loving freak the Indian screen has ever known. He stalks through pictures with the air of a " Monarch of all I survey ". His versatile talent with its numerous facets is a treat to watch.

To his great triumphs as a comedian he has added further by directing the picture " Dandhora " in which he played the dual spot roles as well. By the success of this first directorial attempt he has revealed yet another facet to his talent.

Charlie, however, is a pretty serious guy outside the screen, a happy husband and a loving father. He has craving for serious roles, but the audiences are sure to laugh even when they see him as the most ascetic of ascetics.

His more recent pictures are " Taqdir ", " Us Par ", " Ronaq " and " Chand Tara ".

Permanent Address :—
La-Nena, Behind Hind Mata Cinema, Parel, Bombay.

CHANDULAL J. SHAH. Born in Jamnagar in the year 1898, with a silver spoon in his mouth. Mr. Chandulal J. Shah had to face hard days in his youth and so finishing his college education, he came to Bombay to earn his living. During the early period, he drifted towards the Share and Cotton Markets and tried to satisfy his venture-some nature in the frenzy of speculation. But he was a man of the pen rather than of the ring; and his eldest brother Mr. Dayaram Shah introduced him to the Cinema Industry through the Laxmi Film Co., with nothing but the pen to his credit. But then the people liked the pen and the Industry liked the gentleman. Later on he joined Kohinoor Film Co.

To give value for value has been the guiding principle of his ambitious life. During his stay at Kohinoor he came into contact with a cine Artiste who could give him valuable support in turning this theory of his to practical account. She was a young girl hardly 17 years old—Miss Gohar—not only a clever artist but also a faithful comrade.

After working for a short time at the Jagdish Film Co., Mr. Shah founded Shree Ranjit Film Co., in partnership with Miss Gohar.

And between them two, they dominated the Indian Screen. Successes after successes built up the Ranjit Film Co. "Sati Savitri", "Gunsundari", "Radha Rani", "Desh Dasi", "Miss 1933", "Barrister's Wife" and "Achhut" revealed the man at his soundest and Ranjit at its best.

As days rolled on, the concern became bigger and bigger. New fashions were introduced—Ranjit produced Socials, Comedies, Mythologicals and other kinds of pictures which set the fashions for others to follow.

The concern grew and grew and with that the burden of the management of its business became ever increasing which compelled Mr. Shah to end his career as a Director.

Mr. Shah is today one of the leading Motion Picture Producers. He is a self-made man and has contributed greatly in making the Indian Motion Picture Industry what it is today.

He is one of the founder members of The Indian Motion Picture Producer's Association. He was elected Chairman of the Reception Committee of the first Indian Motion Picture Congress and the success of this congress was largely due to the great efforts of Mr. Shah.

Permanent Address :—
Care of Ranjit Film Company, Main Road, Dadar, Bombay. Phone : 60627

CHATURBHOJ A. DOSHI. Born in Kathiawar in 1894, Doshi hails from a Gujerati family. He is a graduate and started life as a journalist. He entered the film industry in 1926 as a publicity man. He later on joined Sagar as a Story-writer and when the company put up its shutters, he shifted to Ranjit through Chandoolal Shah. Entrusted with directorial responsibilities at Ranjit, Doshi has shown creditable acumen in the field. He has earned ecnomiums by directing pictures like "Secretary", "Adhuri Kahani", "Musafir", "Pardesi", "Susral", "Chhoti Man", "Surdas" etc. He thinks "Pardesi" to be his best picture. Mr. Doshi has found film career to be an interesting one. He is a shrewed director who has got a true valuation of the consumers taste. This is why his every picture meets with a success. He has, however, not left his interest in his original profession viz. journalism and story-writing is still his favourite hobby.

Permanent Address :—
Ranjit Film Co., Main Road, Dadar Bombay. Phone 60627.

DARYANI, Ram. Born on the 6th December 1915, Ram Daryani had his early education in Sind and did his intermediate at D. I. College Karachi. He left studies in 1933, joined Eastern Art Productions and worked as an assistant director in the production of "Insan Ya Shaitan" with thirst for knowledge still incomplete, he returned to college but without continuing for long rejoined film industry and assisted in directing Eastern Art's "Prem Praksha", "Yasmin" and "Bharat-ki-Beti" of the last named picture he was also the editor. This was in the year 1934-35. His first directorial effort resulted in the making of "Khun-e-Nahaq" for the same concern. This was his first independent attempt. In 1936, he floated his own concern viz., "Daryani Productions" and directed pictures like "Sangdil Samaj", "Prem Murti", "Gentleman Daku" for which his brother K. S. Daryani wrote the stories. Later on having closed down his company, he directed "Zamana" for Krishna Movietone. This was acclaimed as a hit and overnight Ram Daryani won laurels and became A director. High tributes were offered to him by the public and press alike. His second picture "Hindustan Hamara" for the same co. did not attain the same high standard and was also banned in certain parts of the country.

Once again the headline were hit when Murli Movietone "Pyas" directed by him was thrown on the screen. The picture celebrated silver jublee everywhere and Ram Daryani became one of the luminaries of the film firmament. Thereafter he directed "Kurbani" and "Preet". His more recent picture is Pardeep's "Panna Dai". At present he is working for Murli Movietone and is wielding the Megaphone for filming "Sharvan Kumar" being produced in the Ranjit Studio. He thinks "Zamana" and "Sangdil Samaj" are his best pictures but the public opinion favours his "Pyas". He is of the opinion that Durgabai Khote and Sneh Prabha Pradhan are the best artists both in regard to their work and nature.

He is very fond of going to English pictures as they are the source of inspiration to him and give him intellectual stimulation. He is a cheerful and pleasure-loving man and candour and humanity never forsake him. He is one of the few who need close-watching. Remember, he is Ram Daryani! And you can safely look forward to him for providing amusement, entertainment and what not!

Permanent Address :—Sharifa Mansions, Vincent Road, Dadar, Bombay. Phone 60334.

DARYANI, K. S. His full name is Khan Chand Shyam Das Daryani. Born in 1899 at Hyderabad (sind) where his father was an educational officer. Having passed the B. A. G. course at Agricultaral College, Poona, Mr. Daryani was awarded a scholarship by the Forest Department. But he joined the Agricultaral Department of Sind as a Gazetted Officer.

He had a scholastic career throughout and the leading light of the college dramas. As the Hon. Secretary to Gurudev Tagore Dramatic Club in Sind he did much literary work. More than a score of dramas written by himself, were offered to the club free of cost and the club was able to collect over Rs. I lack which was donated for the cause of female education in Sind. On account of his public services and literary genius he was rightly dubbed as "Shakespere of Sind". Most of these dramas have also been recognised by the Sind Education Department.

Still in Government service his first drama to be screened was "Insan Ya Shetan" of Eastern Art Productions. It was in 1938 that he resigned Government service and floated his own concern—Krishna Movietone. Some of his outstanding successes in the film industry include "Bharat Ki Beti", "Sangdil Samaj", "Zamana", and "Hindustan Hamara'.

Comparatively recent pictures of his are "Kurbani", "Pratigia", "Preet" etc., etc.

K. S. Daryani the writer is powerful but K. S. Daryani the producer is no less praiseworthy. In the capacity of a producer he has given pictures like "Zamana", "Hindustan Hamara", "Preet", and "Shop Mukti". The last one is a Bengali picture directed by Mr. Barua. From an official in the agricultural department to a film producer is a far cry and yet Daryani has treaded all this path with little difficulty and his life history reads like a thrilling romance.

Usually he touches some social problems in his stories and this is his only hobby. A highly patriotic man Daryani is never proud of his achievements. He is simple, modest and hospitable. He is amiable and deeply cultured personality. It is impossible for him to say "No" to anyone who approaches him for some help.

Permanent Address :—
Sharita Mansions, Vincent Road, Dadar, Bombay. Telephone 60334.

DESAI, CHUNILAL B. He was born at Amod in Broach District in 1883 and educated at the Local High School. After completing his education, he joined Government Service. In 1912 he left service to do business in cloth and metal.

In 1925 he joined the Select Pictures Circuit at Bangalore and in 1933 he joined his brother at Sagar Movietone Co. Next year he left 'Sagar' and sponsored 'Super Film Circuit' in partnership with Messrs. Kapurchand Brothers. He continued there for three years. During this period his flair in enterprise was clearly exhibited and built for himself a reputation in the film industry.

In 1937 he floated his own concern by the name of 'Supreme Film Distributors'. By means of his rare abilities he made the foundations of 'Supreme' very strong and it became one of the leading distributing and financing concerns of India, having their sister concerns at Calcutta in the name of 'Select Pictures Limited' and at Jaipur in the name of 'Supreme General Films Exchange Limited'. He has about twelve cinemas under his control in the Bombay and C. P. C. I., territories. All credit to this talented man who by his unrivalled organising capacity set the standard for many distributors.

More recently he has floated "Shree Films", of which he is the head and proprietor. He is bent upon giving to the public quality pictures. The pictures so far produced include "Paraya Dhan", "Mujrim" and "Megh Dhoot" and Mr. Desai has engaged the services of directors like Nitin Bose and Debaki Bose. Mr. Nitin Bose has directed "Paraya Dhan" and "Mujrim" and Mr. Debaki Bose has directed "Megh Dhoot" starring Lila Desai and Sahu Modak.

He has very recently started a distribution office in Northern India under the name and style of "Supreme Films" with offices at Delhi and Lahore.

Under his able guidance, astute businessmanship and indefatigable efforts there is no reason why his new enterprise should not merely flourish but also become one of the top-most concerns in India. It is pleasant to talk to him. He is always fresh and smiling, full of vigour.

Permanent Address :—
Supreme Film Distributors, 85, Main Road, Dadar, Bombay.
Phone : 60567.

DEBKI, BOSE. He saw the light of theday on 25th November 1898 in a small village in the district of Burdwan. He received his education in Calcutta. He took active part in the Non-co-operation Movement of 1921 and worked as a Congress Worker for some years. He, also, conducted a newspaper for sometime.

Debki Bose joined the films in 1929 as a Playwright and Actor. By sheer dint of his histrionic talents he fledged out as a Director the very same year. He has for-midable number of pictures to his credit and most of them on behalf of the New Theatres. Canany picturegoer ever forget "Sonera Sansar", "Vidyapati" etc. having once seen them? In Circo's "Apna Ghar" he has moved the magaphone with a psychological master-mind. His latest "Megh Doot" is being keenly awaited.

Debki Bose with his bold contreatment of the theme and the sublime flight of his imagination has given us pictures which have made his name a legend in the industry. He holds the pride of place among India's front rank motion-picture directors. He is one of the few directors who can train artists and has undoubtedly created a few stars. He has plucked some unknowns from obscurity and started them on the road to stardom. His is a name to conjure with in the Indian film-world. Given the technicians of Hollywood calibre there can be no speculating as to the dizzy heights he could rise to in his vehicles.

DESAI, Dhirubhai. Born on 31st of January, 1908, Mr. Dhirubhai Desai could not further his studies after matriculation under the pressure of chronic malaria. At the age of 20 he started work on art and painting. Mr. Nanubhai Desai, the proprietor of the Shardha Film Company being his brother-in-law, advised him to watch him while directing pictures. Dhirubhai followed the advice for some months and at the young age of 21 was able to direct a silent picture "Kusum Lata". The picture gained popularity which inspired confidence in him and during the next four to five years he directed about 16 silent pictures.

With the advent of talkies Dhirubhai directed "Suraya Kumari" and "Daughter of the Sun"—both for the Vishnu Cinetone, a Company which he himself had floated in collaboration with two of his friends. The pictures were fairly successful and Vishnu Cinetone was able to erect a studio of its own in 1934. Uptil now he has directed about 13 pictures for his concern including "Pyar", "Pyam-e-Haq", "Hur-e-Sumandar", "Dev Kanya", "Prahlad Bhagat" and "Fashionable Wife".

At the age of 18, Mr. Desai was married in a highly respectable family. He has four children whom he intends to train for the film business—a nice idea isn't it!

He is fully concious of the drawbacks of the Indian Film Industry and does not want pictures to be produced from commercial point of view only. With better equipment and technique, he opines, the standard of our films can be immensely improved. He feels that the films should be full of light and fruit bearing qualities. When this end is achieved India would have made a great progress in this sphere. He also intends going to Hollywood on a study tour.

Simple of habits and serious by nature, he is a man of few words and more work.

Permanent Address :—
Office :—Vishnu Cinetone, Nehru Road, Vile Parley, Bombay. Phone 86237.
Home :—Khatoon Nivas, Nehru Road, Vile Parley, Bombay.

DESAI, Ramanlal Lalbhai, the now director of Bharat Productions, was born at Surat in the feteful year of 1914 when World War I had broken out. His father, Mr. Lalbhai Desai who was a station master in the B. B. & C. I. Railway, sent him to Elphinston High School from where he passed his matriculation in the year 1932 and joined Wilson College for higher studies.

He had an inherent taste in photography since the very beginning and leaving college in 1933 he endeavoured to get into the film line. In the same year his efforts bore fruits and he was enlisted on the pay-roll of the Paramount Studios as an Assistant Cameraman. He remained there for three years and all along took keen interest and tried sincerely to grasp the fundamentals of film-direction. As an assistant to Mr. A .M. Khan he helped in the direction of " Bansriwala ".

On the outbreak of War in 1939 he joined Rex Pictures and then the Empire Pictures and directed five pictures for these two concerns.

In the end of 1941 he finally joined Bharat Productions—the biggest stunt film producing concern in India. There his direcotrial efforts resulted in giving to the screen world a most thrilling jungle picture in " Daughter of the Jungle " followed by " Circus Girl " and the Galloping Ghost ". Two and a half years later he quit the Bharat Productions to join G. B. Productions to direct " Mohabbat-ki-Jeet ". Immediately after he shifted to Standard Pictures and directed " Rangile-Dost ". Thereafter he directed " Adhar " for Gita Pictures and once again went into the folds of Bharat Productions where he is busy with " Gyspy Girl " and " Mulaqat "—the later being his first attempt at social pictures.

Mr. Ramanlal Desai is a specialist in editing too. He is a good musician and photography is his favourite hobby. He now intends trying his hands at social pictures with a lot of experience at his credit, there is every reason to believe that he would be a success there too. Maybe he has realised this as he is now directing " Mulaqat ".

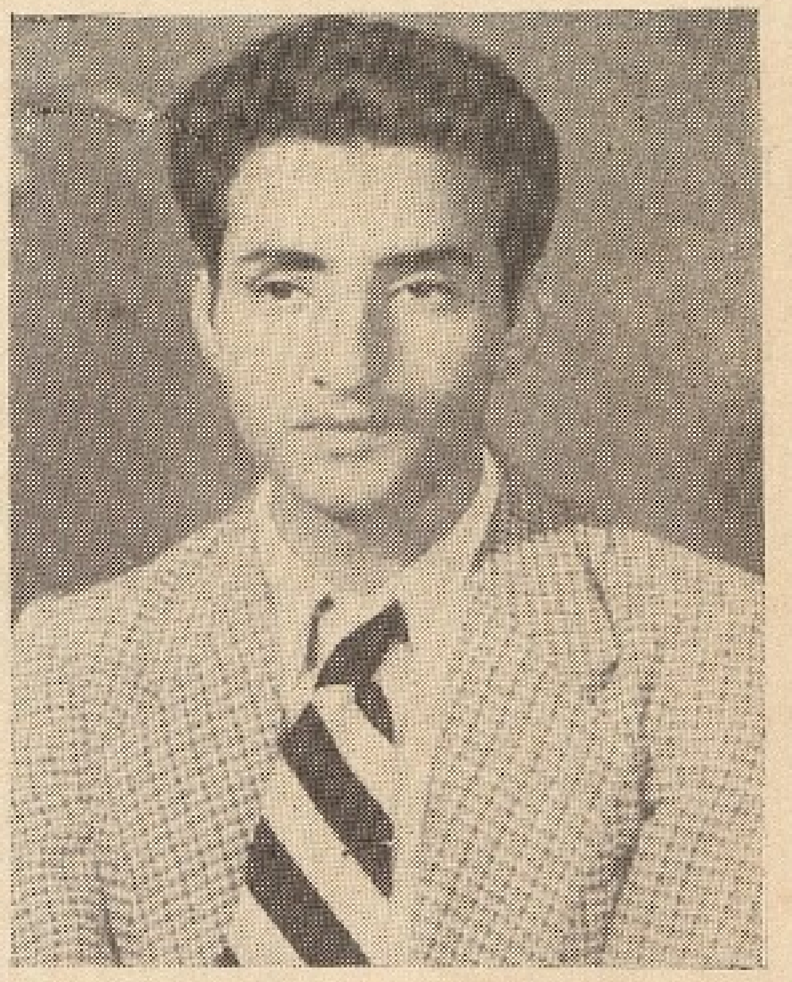
Permanent Address :—
C/o Bharat Productions, Dadar, Bombay.
Redidence ; Dinkar Nivas, Sirojini Road, Ville Parle, Bombay.

DIKSHIT M. J. Manohar Janardan Dikshit was born at Nasik on 12th November 1906. Caste Hindu Kayasta Prabhu. His father was a District and Sessions Judge and later President of the Bombay Law Tribunal, who died when Dikshit was 17 years old. Dikshit has studied upto Matriculation and was once a good volly ball and cricket player. He wanted to go to Germany in 1929 to study photography. Mother's illness prevented his sailing to Germany. Mr. Indulal Yajnik the famous politician, then the Proprietor of Young India Film Company employed Dikshit as an actor in his Company, in 1930. Mr. Dikshit refers to Mr. Indulal Yajnik always with a deep sense of gratitude. He worked in three silent pictures of that Company, the first being " Sparkling Youth."

Sound Pictures (Talkies) started in India in 1931 In 1932, Dikshit joined " Shree Ranjit Movitone Company " where his first talkie picture was " Char Chakram ". For ten long years he served Ranjit Movietone and worked in about 50 pictures. His excellent performances in several pictures and particularly in " Bhola Shikar ", " Matlabi Duniya ", " Sitamgar ", " Tulsidas ", " Holi ", " Thokar ", " Dhandhora " brought him popularity and fame as a versatile artist and a first-rate comedian. In 1942 he left Ranjit Company, started free-lancing and worked in pictures for different companies. His performances in " Bhakta Raj ", " Dil-ki-Baat ", " Chhamia ", " Sohni Mahiwal " are outstanding. To-day he is a pett comedian for classes and masses.

He has no particular hobby. He was once crazy about horse racing. Never sleeps earlier than 3 at mid-night. Sleeps very little. Immensely fond of reading and knows five different languages.

Permanent Address :—
750, Parsi Colony, Dadar, Bombay.



DURRANI, Gulam Mustafa; has attained the present position of a music director after years of herculean efforts, hard struggle and fierceful flight against the odds of fate.

Born at Peshawar in April 1919 he was sent for education to Islamia High School but he left before completing his high school education. His mother had died when he was an infant of nine months and he was brought up by his grandmother. At school he used to give singing performances on the stage and used to copy film tunes and imitate Saigal and others. During his school days he nourished an ambition in his head to become music director. Then this turned into madness and young Durrani fled from his house and took to Bombay. Here he came across director Sohrab Modi who having liked his voice employed him as a singer at Rs. 30, p.m. With Minerva Movietone he remained for 10 months and played minor roles in "Said-e-Hawas" and "Atma Trang". This was in 1935.

There-after he returned home and then went to Delhi where he joined H. M. V. as drama artist on Rs. 50. This was too narrow a field for his ambitions. He could not afford to remain there for long and stagnate. In 1937 once again journeyed to Bombay to try his luck. This time trial was harder still. For about half a year he wandered from one door to an other, fasting and starving till he managed to get into A. I. R., Bombay on a remuneration of Rs. 40, per mensem.

He continued there for three years and during this period established for himself a reputation which could be of great asset to him anywhere and everywhere. This was in 1941 when he finally entered the screenland. Luck favoured him this time and through the influence of Director Rafiq Ghazanvi he gave playback songs for "Bahu Rani". As a playback singer he creditably acquitted himself in pictures like "Nai Kahani", "Chand", "Sharda", "Namaste", "Station master", "Panghat", "Bharat Milap", "Sohni Mahiwal", "Sassi Pannu" "Tehzib" and many other pictures.

As a music director he has set the tunes for " Angoori ", " Vijay Laxmi ", " Bhagya Laxmi ", " Dharkan " and " Do Raha ".

He is fond of foot-ball and chess. By nature he is a bit superstitious and thinks that the room in which he is residing is of very good omen. Once he shifted to some other place and had to face hardship.

A bud of today, a flower of tomorrow, Mr. Durrani is making a headway to progress. He has burnt all the bridges behind him and always looks ahead, for that is the secret of success.

Permanent Address :—
Bachoo wali Tarrace, Hospital Avenue Road, Parel, Bombay.

DAY. K. C. Born in 1895 at Calcutta, Krishna Chandra Day, is the only blind actor-singer of the Indian filmdom. He did not study beyond middle class and was an accomplished singer from the very beginning. He became blind at the age of 13 thereby his academic career stopped. To ascertain whether he could appear on the screen inspite of his blindness he was persuaded by B. N. Sarkar, the supreme head of New Theatres to join his Company as an actor. In " Pujaran ", " Devdass ", " Dhup Chhaon " and " Meenaxi " Day has enthralled the audiences by his devastatingly melodious voice. His songs always become the rage with masses and ring in their ears for all time to come. Becoming a free lancer he acted successfully in " Tamanna ", " Mera Gaon " and " Badalti Duniya ". As a music director, too, he has set ablaze many pictures with best tunes. His latest as such is Aurora's " Suno-Sunata-Hun ". He believes his role of Surdass in N. T's " Dhoop Chhaon " is his best so far. K. C. Day, in short, is a music-master par excellence. He has for long hovered over the Indian film industry as a big colossus. He is not much in news these days due to the fact that he is too busy producing his own picture. He will, however, remain great in the memory of the film fans.

Permanent Address :—
9. Madan Ghose Lane, P. O. Beadon Street, Calcutta.

DEVIKA RANI. She is the grand-niece of the late Doctor Sir, Rabindranath Tagore. Her father Col. M. N. Chowdhary, I.M.S., was some time Surgeon General in Madras. Having received her early education in Madras, Devika joined Shantiniketan to have cultural and artistic training. She is widow of the late Hamansurai of Bombay Talkies and has recently remarried with a famous Russian Artist. Her first debut was in "Karma"—the first Indian talkie in English. Later on becoming the star-artist of Bombay Talkies stupefied the film fans by her glamourous acting in "Jeevan Naiya", "Achhut Kanya", "Janma Bhoomi", "Izzat", "Savitri", "Anjan" and "Hamari Baat". Now she has retired from the film career. So long as she was in it, people have looked to her with high hopes and bright promises. She brought filmic realism to a new plane of perfection. As the supreme idol of the picturegoers all over India, she was heralded as the best. After the death of Hamansurai, she interested herself in other departments of the industry and was equally a miracle on the executive staff of the Bombay Talkies. She will always remain a great and glorious artist in the memory and imagination of thousands of her fans.

DURGA KHOTE. She is the daughter of a solicitor of the Bombay High Court. She made a tame debut in Bhavnani Pictures "Trapped" and in Prabhat's first talkie "King of Ayodha" excelled herself. At Prabhat she also acted in "Amar Jyoti". Having become a free lancer she earned a good deal of money and was also billed as India's best actress. She also once floated a concern *viz.*, Natraj Films in partnership with others. Its picture "Sougadhi", however, proved no better than a flop. She has glamour and grace and her sophisticated acting in Circo's "Geet", Prakash's "Bharat Milap", Atre's "Charon ki Dassi", Asif's "Phool", Ramnik's "Village Girl", and Minerva's "Prithvi Vallabh" has only vindicated the truth about her first rate and sterling merits. Her stars in ascendance have kept her much in the news today by her brilliant performance. She is indeed great and glorious and has become the rage all over the country. Recently she has married with one Captain Rashid and is about 40. This is her second marriage, her first husband—a Municipal Secretary having died long ago.

Permanent Address :—Colaba, Bambay.

DESAI, V. H. Born in Baroda in 1897, he hails from a respectable Gujerati family. Graduating in Law he practised for 10 continuous years in the Bombay High Court. Thereafter he fell ill and on the advice of the physicians left his practice. His presence in the court or the club room had always excited humour and evoked mirthful laughter. By his grim and serious looks he had always amused his friends and foes. His friends had suggested him to take to the filmland and now when he left his practice he made up his mind to seek pastures anew. He went to many studios merely to be stamped away. After the usual drudgery he entered the portals of Sagar as an unpaid artiste. He made his debut in " Captain Kirti Kumar " and thereafter was selected by the executives of the Bombay Talkies. There his first was " Bhabhi " which created a furore. As a topping funster since then he has acted in most of the Bombay Talkies pictures. His latest are Filmistan's " Chal Chal Re Naujawan " and Taj Mahal's " Begum ". Desai plays comic roles to a perfection. He has command over varied moods and expressions and his sense of comedy is subtle and immensely effective. He simply exhilirates the fans.

Permanent Address :—
C/o Filmistan Ltd. Goregaon, Bombay.

DAWARKA KHOSLA, the well-known, pleasant and lively director of the screenland, was born at Hoshiarpur in 1905. After completing the Engineering Course of the Benares University in 1927 he came to Bombay and joined film industry in the capacity of a cameraman.

By 1937 he had become a perfect cameraman and since then he has been directing pictures for various concerns. Uptil now his directorial attempts have given to the Indian screen about 15 pictures. coming out of Prakash Pictures, Eastern Art, and Supreme Pictures. Noteworthy of these are " Passing Show ", " My Eyes ", and " Dr. Deepak ".

In 1941 he started his individual concern *viz.*, Sobhagya Pictures and its maiden picture was christened " Tamasha ". Subsequently he has directed " Muskrahat ", " Hanso Hanso Ae Duniya Walo ", and " Zamin Asman ".

He takes film career to be a lively one. He is simple and modest and one feels pleased to see him.

From a cameraman to a director he has been smoothly sailing over the formented waters of the rough sea of the Filmindia, and is making a headway towards progress.

Permanent Address :—
603, Jame Jamshed Road, Matunga, Bombay.

DESAI, L. D. Proprietor, Messrs. Desai & Co. (Leading Film Distributor and Exhibitor in Northern India), Lahore, Delhi and Karachi b. at Rawla, a village in Sachin State on 12th July, 1894. Educ. School Final of Bombay University in 1917 and started as School Master in Baroda State ; joined Bombay Government Secretariat the next year from where he joined the Excise Department and there- after the G.I.P. Railway Audit Office. Having a keen business instinct resigned to join Messrs. S. R. Bomanji & Co , a stevedoring contractors Firm in Bombay. Meanwhile qualified himself with Accountancy. Having a trend towards Film Business joined Messrs. K. D. & Bros., then famous Film Distributors and Exhibitors (Bombay) as an accountant in 1920 ; later on was transfered to Lahore and managed Gaity Theatre, Lahore City and Spencer Theatre, Lahore Cantt , till 1922-23 ; Started & Managed Amrit Talkies Amritsar 1924-26 thereafter joined Alliance Trade Agency, Lahore (Film Distributing Firm) in 1927. Appointed Branch Manager of Sharda Film Co., in 1929. With the advent of Talkie in the year 1930, he founded the present famous firm of Desai & Co., with Branches at Delhi and Karachi independently and by dint of his hard and honest work soon captured the market. The Leading Film producers like Saroj and Paramount Pictures and later on Minerva and Parkash Pictures readily came forward to entrust distribution of their productions to his concern. Exploitation of pictures like "Jailor", "Pukar", "Sikandar", "Prithvi Vallabh", "Parakh", "Narsi Bhagat", "Bharat Milap", "Ram Raj", "Vikrama ditya" and "Shirin Farhad" has won him a position never acquired by any one in the annals of Indian Talkies. His personality ranks high among the early pioneers of Film business in Northern India and rendered sterling service to the motion Picture Industry by making Film Distribution and Exhibition not means to get "rich quick" but an art itself. His unerring decision, zeal for work and straightforwardness have brought him to the front rank of film magnates. Today what Desai does not know of Film distribution and showmanship is not worth knowing. Early in 1940 he started a first class House, the "Ritz" at Lahore and "Chitra" Amritsar in association. One of the Managing Agents and Directories of the Upper India Theatres Ltd., Lahore, (since resigned). He is very amiable by nature and leads a very simple life.

Permanent Address —

Beadon Road, Lahore ;	*Bunder Road, Karachi :*	*Chandni Chowk, Delhi.*
Telephone 3049, Lahore.		*Phone 6455.*
Telegrams "Desaico".	*"Desaico".*	*"Desaicoy".*

ESMAIL. M. Mohammad Esmail was born at Lahore in 1904 and though did not have much schooling he has a thorough mastery over Urdu and Persian and can also understand English.

From his early childhood he was inclined to the Art of Painting and Acting. When he was only ninteen he joined Pioneer Film Co., Lahore, as an Artist. He appeared in the "Daughters of Today" and "Heer Ranjah" in the silent-days. He is credited to have worked in several silent Films, when the Industry was just budding out. On advent of the Talkies he first appeared in "Heer Ranjah" and "Raja Goppi Chand" for Play Art Photophone, Lahore. The former picture was directed by Mr. A. R. Kardar, and the second by one Mr. Shukla. Thereafter he went to Bombay and worked in "Inteqam", "Arabian Nights", "Mast Fakir", "Prem Pujari", "Watan Parast", "Fida-i-Tawhid", etc., etc. The Bombay climate did not suit him. He returned to Lahore and after three years' gap of inactivity took to Calcutta where he made his debut in Kardar's sensational picture "Milap". Shortly afterwards he played Kaidu's role in K. D. Mehra's "Heer Sayal" (Punjabi). This proved to be a turning point in his life and his work was widely cheered. His superb acting left the journalists fumbling for words. Coming back to Lahore once again he acted in Shorey's "Sohni Mahiwal" and then joined Pancholi. Here he added many feathers to the crown of success by performing characteristic roles in "Gul Bakauli", "Yamla Jat", "Khazanchi", "Zamindar" and "Poonji". After this he went to Bombay for the second time and worked in Star Production's "Dassi or Maan", Pardeep Picture's "Panna Dai", K. Abdulla's "Phool" and Hind Picture's "Laila Majnun". Now he is working in Star Production's second picture "Dharam" and Hind Picture "Wamiq

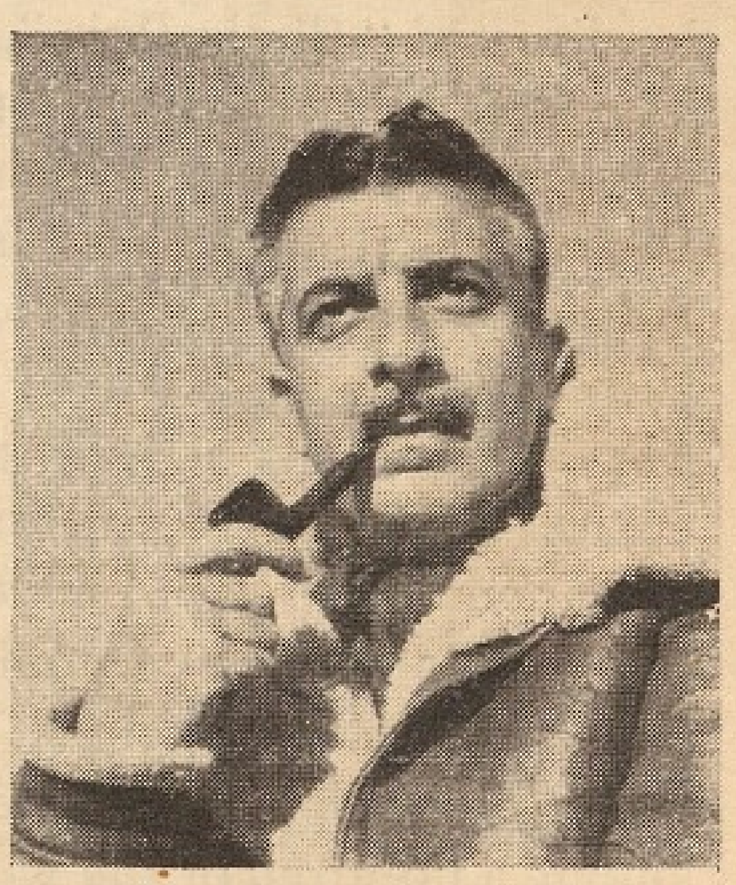
Ezra" and "Yadgar". Besides he was also allotted a role in Central Studio's "Sathi". He has recently signed with Messrs. International Pictures Bombay to play a character-role in their maiden hit "Gherat".

Mr. Esmail, the veteran Artist of the Indian screen, feels that jealousy and communalism which now seem prevalent in the Film industry would do more harm than any good, and, there is a need for their eradication and banishment without delay. He further pleas for good behaviour of the Directors towards the Artists.

He started his career at a salary of Rs. 100, per mensem and is now drawing about Rs. 20,000, per picture. His main hobby is painting and he has been the Art Director for many a picture.

Permanent Address :—

Calcutta Court, Lady Jamshedji Road, Bombay.



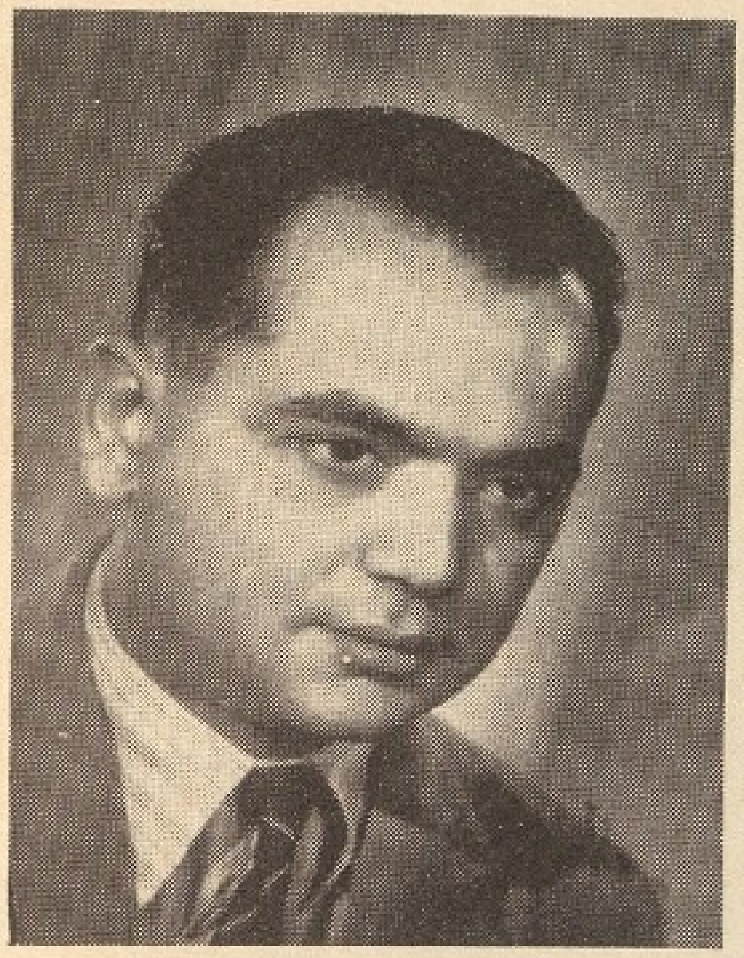
EZRA MIR. It is over two decades ago that Ezra Mir crashed the gates of Hollywood. His seven years' experience in the American Film Capital has been varied and colourful.......the early days of his trials to ultimate success in Hollywood reads like a romance.

Born at Calcutta in 1901, he passed his Senior Cambridge and started his film career with Madan Theatres of Calcutta as far back as 1921-22. In 1923 Ezra Mir left for Europe and America to break into films. Apart from acting small bits and parts in Rudolph Valentino's films at Long Island, New York, and synopsising books and plays for First National Biograph Studios, he started his

American career with Universal Studios as Film Cutter and later as staff scenario writer. After working with other major concerns in different aspects of film production, he topped his Hollywood career by becoming chief of the story Department of the Dolores Del Rio United Artists Unit. In 1929 he wrote and directed in Hollywood an independent film "Symbolesque" released at the Film Art Theatre, Vine Street, which created a sensation in the art circles of the Film Capital as a masterpiece of spiritual beauty.

With the coming of the talkies, Ezra Mir returned to India in 1930 to produce the spectacular Mogal Film "Nur Jehan", India's second Talkie, for the Imperial Film Co., in Hindustani and English versions. In 1932-33 he joined Sagar Movietone, Bombay, and wrote and directed "Zarina", "Premi Pagal" and "Phantom of the Hills". In 1934-36 he signed on with Tollywood Studios, Calcutta, and wrote and directed "My Beloved Rashida", "Jiwan Sangram", "Devil's Dice" and "Parivartan", starring the late Jahanara Begum Kajjan, the nightingale of Bengal. In 1936-37 he left for Europe on a study tour. Returning to India in 1937, he directed "Bhola Raja", starring Mazhar Khan, for Ranjit Film Co. The following year he produced and directed "Sitara", a spectacular gipsy musical starring Khurshid, for Everest Pictures Corporation. In 1940-41 Ezra Mir was appointed to the Government of India's Film Advisory Board, as Director, and later as Associate Producer. His great success in the specialised field of documentary films was instrumental in the Government of India appointing him as Producer-in-Charge of the entire reorganised and expanded unit, known as Information Films of India, where to date he has produced nearly 150 films in eight languages on India's social, economic, cultural and eductional problems. Many of these films have received wide acclaim both in India and abroad, one particularly, being selected by the United States Academy of Arts from among a hundred of the world's best documentaries, to run for the coveted Annual Award.

Permanent Address :—
The Ritz Hotel, Apartment No. 409, Churchgate, Bombay.



FAZLI, S. Younger brother of Director Hussnain and the son of the late Khan Bahadur S. M. Fazal Rabb, Mr. S. Fazli was born at Bahraoch on 9th July, 1916.

He joined the film line in 1933 along with his brother and worked as an assistant in various studios. In 1937, Mr. Fazli assisted Director Debki Bose, in the direction of "Vidyapati" and thereafter joined Film Corporation of India in the same capacity.

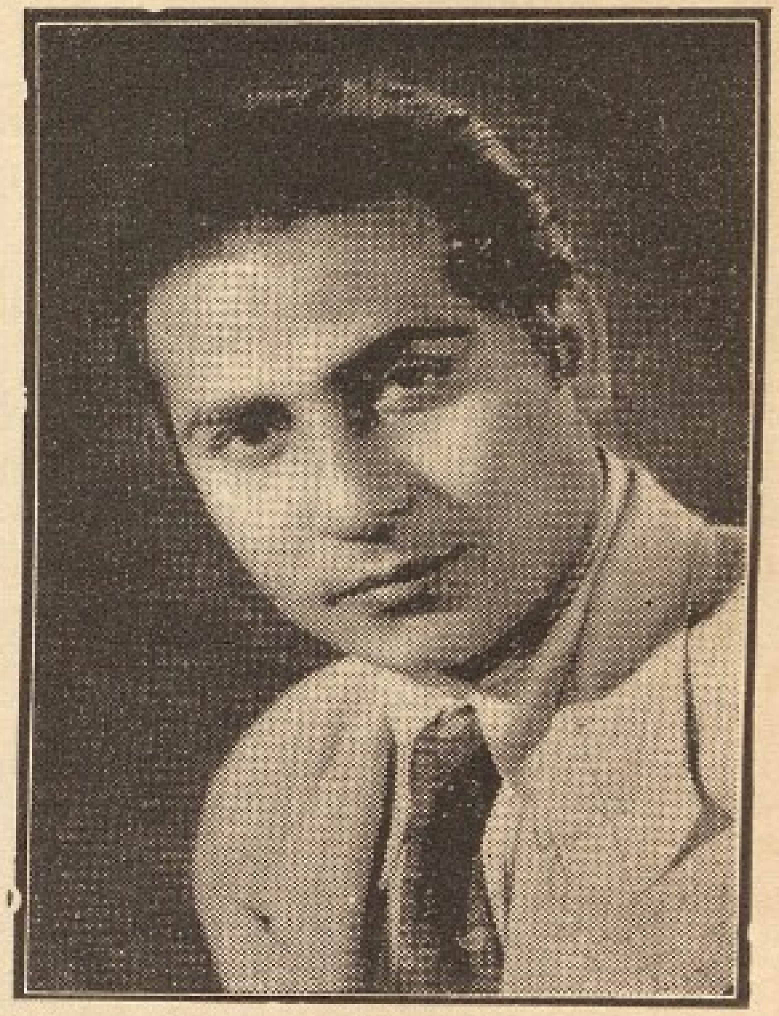
As a sceneorist he wrote the story and dialogues of "Qaidi"—a picture directed by his elder brother Mr. Hussnain. The tremendous success of this picture encouraged him and gave a further impetus to his desire to be in the industry. He also wrote the screen play of Director Kidar Sharma's "Chiter Lekha". This was an adaptation of Bhagwati Charan's novel. As a director he made his first debut in Fazli Brother's "Chowrangi". This picture, though not popular, was a nice attempt and something novel. It provided escape from the dull routine——that boy-meets-girl type of pictures. Next he produced "Yadgar Mushaira" in which India's leading and top-notch poets played the roles. So unfortunately the godown containing the negatives caught fire and the picture was destroyed. This was a great shock to him as well as to the industry and even to this day he has been unable to brush it out of his memory.

His next picture was "Ismat" which earned countrywide fame and proved a clear indicator of his histrionics. Thereafter he started the direction of "Shama" in collaboration with Minerva Movietone. When it was nearing completion, Mr. Fazli was forced to leave the work due to differences with Mr. Sohrab Modi. He says he has tried to put his best there, and the picture would be a success.

Now he is busy with the script-work of "Mehdi" and "Khatoon" which will be directed for his own concern *viz.*, Fazli Bros.; and then will pass on to the production of "Baghawat".

Of pleasing personality, Mr. Fazli is a cultured and educated man having a taste in literature and poetry. Kind considerate he has gloriously gotten off to a flying start and never slackened his pace. His own energy and organising capacity, his forceful pen and excellent qualities of head and heart, will no doubt smoothen his way to the citadal of glory and popularity.

Permanent Address :—
61 A, Palli Hill, Bandra, Bombay.



FAROOQI, Mohd Tufail. Born at Lahore in 1909. Received primary education at Rang Mahal High School Lahore and left school at the age of 16. Music was his passion from the very beginning and he became a pupil of Feroze Nizami B. A. music director. The first chance to exhibit his talents was provided by A. I. R, Lahore where he composed tunes and used to play the part of 'Ram Das' in their daily village programme. He also used to take part in various features and childern programme. He worked at All-India Radio for about six years and his work was generally appreciated and duly recognised. It is only through Music Director Mr. Gulam Hyder that Farooqi has been introduced to the film world. He invited him to compose the tunes for Taj Mahal Picture's "Begum" but owing to some differences with the producers, Farooqi left the work. For some time after this life had been hard for him. It became difficult for him to make both ends meet and was just on the verge of starvation when he was invited to direct music for Wali's "Dekho Ji" and Mr. Pranje's "Sona Chandi".

Farooqi has just entered the film line and how far he is successful, only time will show. We have to wait for the release of the above two pictures. Yet one thing is certain that he takes keen interest in his work, is honest in dealings and industrious. Work is the secret of success, and Farooqi is determined to have it.

Permanent Address :—
C/o New Bombay Theatres Ltd., Sri Sound Studio, Dadar, Bombay.

FAZALBHOY, Y. A. Born in 1906. Passing his High School Examination joined the St. Xaviers College Bombay and interrupted his studies for a world tour.

While visiting almost all the countries on the Globe he made a special study of film production. On his return to India he looked after the film department of his family concern Fazalbhoy Ltd. In 1939 he became the director-in-charge of National Studios Ltd., Bombay. Fazalbhoy is a contributor of thought-provoking articles to the cine press. He has also written some useful and informative books on the film industry. Besides he has helped much in producing war propaganda pictures. He is a great enthusiast and laid the foundation of the Film City Studios to afford a chance to the newcomers to the industry. As secretary of the Reception Committee at the time of the Film Congress he did a great deal of service and rendered all possible help.

In short Fazalbhoy is a tough man with seeming vitality and slick tongue. He holds his present position by sheer tenacity and tact so abundoned in him.

Permanent Address :—
C/o Fazalbhoy Ltd., Bhobi Talao, Bombay.

GULAB. Her real name is Saraswati Devi. She was born on 10th January 1909 at Jamu (Kashmir State). In 1924 she entered the film industry via the portals of Shri Krishna Film Co. She has since then acted in about 60 silent films and still a greater number of talkies. Gulab is a versatile artist of the Indian screen who has to her credit the portrayals of varied and diverse characters. In the beginning she played the heroine. From 1936 to 1940 she started playing vampish roles and as such was acclaimed as one of the best vamps. With the passage of time when the age betrayed she started playing characteristic roles. She has been equally successful and her pictures like "Man ki Jeet", "Ratan", "Men Kya Karoon" and "Ek Raat" give a clear indication of the sterling merits which has since long been discovered in her As a vamp, she has been liked by the fans as best in "Purnima". In Murli Movietone's "Pyas" her role of the hero's mother was superb and exquisite. Before coming to the film line she was interested in dance and music. The last picture in which she entertained the people with her dance was "Bala Joban". She finds film line to be interesting. Her only hobby is sewing and knitting.

Permanent Address :—
Khar Road, Santa Cruz, Bombay.

GIDVANI, Moti, B. (Director) born at Hyderabad (Sind) in 1905 he is today one of India's top-notchers.

He is a graduate and is also well-versed in Urdu and Punjabi. He is one of those talented few who have toured foreign countries with an intention of acquiring experience and instruction in the film line. From 1925 to 1928 he studied the art in the various studios at England and on his return to India produced the famous 'dumb' picture "Bacha Saqqa". He started his career with the Imperial at Bombay. He has had a unique career and made history, being associated with mile-stones of the Indian film industry. He was the co-director of "Alam-ara" the first Indian talkie; director of "Kisan Kanya" India's first picture in colour; director of "Yamla Jat" Punjab's first mighty box-office draw and director of "Khazanchi", India's mightiest box-office hit of 1941 He has now started his own concern "Gem Production". His other vehicles have been "Zamindar" in Hindustani having supervised "Chowdhri" and "Poonji", In fact Mr. Gidvani was responsible for most of Pancholi successes.

For sheer all-round experience in all departments of the film industry it will be difficult to find another with Gidvani's training and ability. During the past several years of his association with the film industry he has acquired so considerable and deep knowledge of all its aspects that it is difficult to find it even among most of the oldest brains sitting at the top. He has never disappointed and it will be really worthwhile to watch his activities as he always injects into our film world some new ideas and new thoughts, qualities which are badly needed and surely lacking in the industry today.

In clarity of directorial style and chastity of accents his pictures will be hard to beat.

Cultured and hospitable, Gidvani is essentially a man of whom Indian screenland can boast of. With all the stellar qualities of head and heart he is bound to soar to greater heights.

Permanent Address:—
100-A Wazir Ali Road, Lahore. Telegrams "Gidvanifilms".

GEETA NIZAMI. A new comer to the screen, her real name is Rashida Begum. She comes of an intermediate class of family and belongs to Lahore. She was born in 1926 and married to Mr. Barkat Nizami, uncle of Mumtaz Shanti, in 1940.

It was through the efforts of Barkat Nizami that she has been introduced to the screen. This wonder man Nizami has a knack of discovering thing—first he discovered Mumtaz Shanti and now an other budding artist in his own wife. His marriage with her reads like a page from Keat's Poetry. As narrated by himself he says it is more a business marriage. Previously he shared income with Mumtaz Shanti and consequent to her marriage with Mr. Wali, Barkat Nizami wanted to compensate the loss. An agreement between him and Geeta binds Mrs. Geeta to give fifty percent of her income to her husband, twentyfive percent to Barkat's son and twentyfive percent can be retained by herself. This is registered on documents. Strange and amusing as it may seem to many, it is nevertheless, a plain and obvious fact.

Geeta made her first debut on the screen in Shalimar's "Mun-ki-Jeet" and her song "Mat Dekho Jee, Bhanwer Jee, Hamko Nazar Lag Jai Gee" became immensely popular among the film fans.

Her second appearance has been in Navyug Chattarpat's propaganda picture "Panna". She has left the audience dumb founded with her superb and master piece acting and has threatened to wrest the laurels from many an accomplished artists. In recognition of her brilliant performance she is perhaps the first artist on the Indian screen to have obtained a sum of Rs. 9000/- as a reward from the Government of India.

Now she is working in "Room No. 9" and "Sassi Pannu". Geeta has made a startling start and with his second picture she has jumped into the stratosphere of popularity and fame. At this rate who knows she may become India's best.

Permanent Address :—
Care of Navyug Chattarpat, Poona.

GHORY, Nazir Ahmad Ghory—once the leading comedian of India—was born at Lahore on the 11th August, 1901. His father, M. Allah Baksh Khan was a dealer in pearls doing his business at Delhi and Calcutta and died in 1933.

Having passed the High School Examination from the Calcutta University Mr. Nazir Ahmad came back to Lahore to join F. C. College for further studies. He continued upto second year and in 1925 entered the Film line. As a student he was a good athelete and sportsman. His main hobby has always been to go to the films. While seeing pictures he would make remarks and pointing out flaws would say "If this part was to be played by me I would do it in a much better way". His anxiety to enter the line increased and he took a train to Bombay where he joined Laxmi Productions at a salary of Rs. 75/- p. m. He was given a role in their picture "Panjdand" (silent). This was in the year 1925 and he played as an extra.

In 1930 he joined the Ranjit Film Company. During these five years he worked in many pictures including those for Royal Arts, Imperial and Young India. He left Ranjit in 1942 and following the footsteps of most of the artists became a free-lancer.

Uptil now he has worked in more than 150 films and till recently he has been enjoying immense popularity among the masses. As a free lancer he has worked in "Lal Haveli", "Patola", "Ismat" and "Ek-Din-Ka-Sultan".

His technique of performing the comic roles is perculiar to himsef. He constantly sends the audience in peals of laughter in his Ranjit pictures. There he was the toping funster of the screen.

But it looks hard for him to keep on with changing time. There is a clamour in the market for new faces and old artists are whithering away from the public's mind. Nevertheless he will remain a great glorious artist in the memory and imagination for his former fans.

He is calm and reserve by nature. As regards wine and races he is one of the few tea-tottlers in the industry.

Permanent Address:—
Railview, Dadar, Bombay.

GVALANI, C. R. His full name is Chaturbhuj Ramdass Gvalani. Born on 19th April, 1909 at Shikarpur (Sind) his family is well-known for business and enterprizes.

Early in his life, he had an interest in the film Industry and started career as a film distributor. Later he turned a producer and in 1934, produced "Dard-e-Ulfat". Though he spent a lot of money, the picture did not attain much success. Losses have never disappointed Gvalani and he continued his struggle with greater zeal and enthusiasm. He floated Chitra Productions in 1941 and its maiden picture "Kanchan" proved quite successful. His next was "Between You and Me" which was a bigger hit. It was, however, his "Pratigya" which shot him into limelight.

Thereafter he shifted to Lahore and in collaboration with Seth D. M. Pancholi produced "Jhumke" directed by J. K. Nanda This has proved a hit. These days he is busy with "Aie Bahar" a story written by D. N. Madhok.

Very recently Mr. Gvalani having been compelled by his very many friends and admirers converted his Company into a public limited liability concern to enable them to do their bit more, particularly, when the Film Industry now has developed into the second biggest Industry in India. He has very ambitious plans to have up-to-date studios complete with modern equipments to give his fans the best in films and entertainments.

Gvalani is the business bee of the Film Industry. He has a rare flair for business and his ability stands vindicated by the excellent reception and box-office returns that his pictures evoke.

Permanent Address :—
C/o The Chitra Productions Ltd. 54 The Mall, Lahore. *Phone 2597.*
Residence ; 10, G, Model Town, Lahore. *Gram : "Gvalani"*

GOHAR MISS. Miss Gohar was born at Lahore in the first decade of this century. Her father was known as a perfect gentleman and her mother was a famous stage artiste.

From her early age she showed great liking for acting and after preliminary training to live up to the great traditions of the Art, she came over to Bombay at the age of fifteen. She made her first screen debut in "Fortune and Fool", a Krishna Production.

Overnight she became the rage of the screen-land. People did lose their heads about her. But she did not lose hers. Here was no gaudy actress flaunting her cheap glory and imitation fineries. Here was a competent artiste who was self-respecting and who made the profession respected.

At the threshold of her unique career, she joined Kohinoor where she came in contract with Mr. Chandulal J. Shah. The ambitious director—Mr. Chandulal Shah—and the ambitious artiste—Miss Gohar, then, started their upward climb in the Film Industry and both of them achieved glory through hard work and sincerity of purpose.

Then they left Kohinoor and joined the Jagdish Film Co., After a short time they left Jagdish too and founded Shree Ranjit Film Co. in 1929.

She appeared in many Ranjit Pictures directed by Mr. Chandulal Shah and won name and fame, unique and unparelleled, in the Industry, and for the Industry.

Her command over many provincial languages and the National one, her love of all the Fine Arts, her keen understanding of the possibilities of the camera and her charming personality and her histrionic abilities contributed to what is perhaps the greatest success of an artiste on the screen.

Even after years of retirement from the screen, fan letters still pour in, which show that Miss Gohar of " Gunsundari ", " Radha Rani ", " Desh Dasi ", " Barrister's Wife ", " Miss 1933 " and " Achhut " is still fresh in the minds of the public.

Today, she takes great interest, with Mr. Shah, in selecting and discussing the stories and music of Ranjit pictures.

Her recreation is literature. She likes simplicity and her pleasure is charity.

Permanent Address :—
C/o Ranjit Film Co. Dadar, Bombay. Phone 60327.

GIRISH, The story writer of more than 17 pictures, this new comer to the screen Mr. Giridharisharan, whose film name is Girish was born in 1906 in Muttra District in a Brahmin family. His father, Pt. Manohar Ramji was a cashier in Udaipur State. Pt. Girish was also originally working in the same state as a Tehsildar vested with the powers of a third class magistrate.

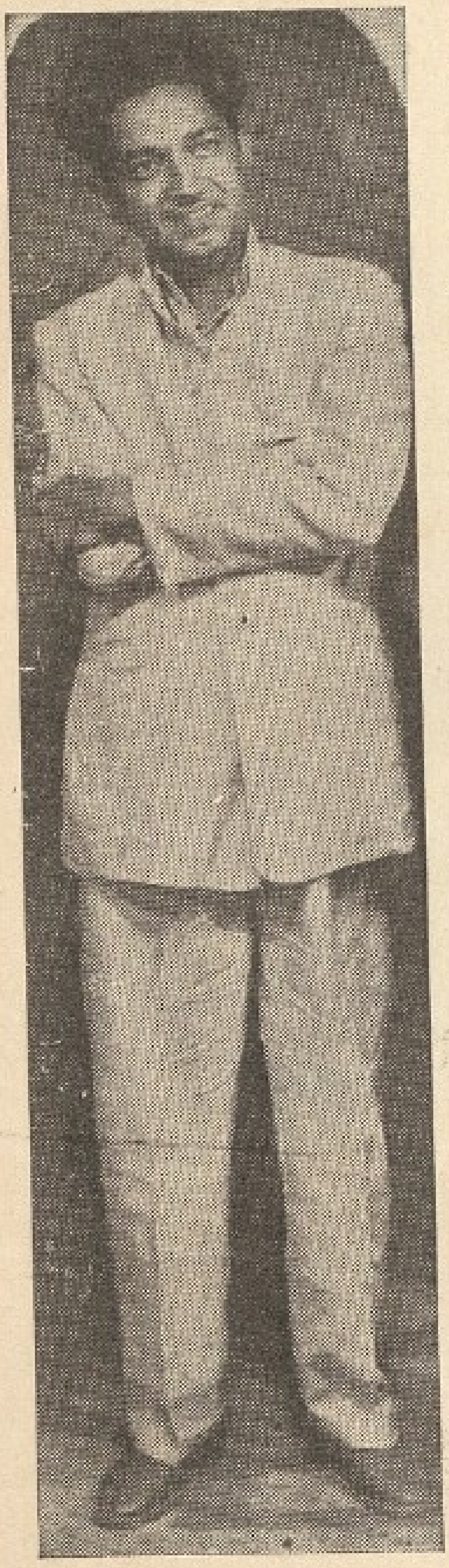
He is a Shastri in Sanskrit from Benares and has primary tutoring in English too. He has published two dramas written by himself in Hindi.

For the first time his services were relinquished by Prakash Pictures, Bombay in 1942 and Girish wrote the story for their propaganda picture " Police ". Thereafter he wrote for " Vikramaditya " and " Hamara Sansar ", the former being a big success. More recently he has written the stories of " Ghunghat " and " Zamin Asman ".

Pt. Girish is courteous and good natured gentleman of simple habits. The success he has acclaimed during the short span of five or six years he has been in the industry, is due to his characteristic initiative, skill and perseverance.

He is too fond of betels and sometimes chews at the rate of 50 per diem. He attributes his success to his pen.

Permanent Address :—
C/O Prakash Pictures, Andheri, Bombay.



GULSHAN Soofi, (Music director) Born at Larkana in the fateful year of 1914, Soofi's father expired when Soofi was still a youngster. He was thereafter bred up by one hermit, Agha Gulam Nabi Soofi who considered him as his own son. Under his paternal affection Mr. Gulshan was able to receive some primary education.

Such strange was his passion for theatrical line that Soofi one day ran away to Agra, after Agha Hashir Theatrical Co. without the permission of his benefactor. Agha Gulam Nabi was shocked and pursuaded him to come back. Once Mr. Soofi decided to turn into an ascetic and in his eagerness for that observed silence for about 4 months. He put on beggarly robes, leading a lonely life. Later on he changed his attitude under pressure from his guardian. For the first time thereafter he proceeded to Bombay along with the famous singer, Bhai Dessa. There he recorded songs for the Columbia Recording Co. His voice was melodious and the idea of joining film line struck his brain. He asked Bhai Dessa to secure some employment in the film industry or he would comit suicide. Under this threat Bhai Dessa succeeded in procuring an extra's job under Nanu Bhai Vakil. In the studio Nanu Bhai one day accidently heard him singing. Impressed by his talents he was asked to sing some songs for "Rashk-e-Laila" and "Gulshan-e-Alam". He also played a secondary role in "Gulshan -e-Alam".

Later on he worked as an artist in two films produced by Indus Film Corporation, Karachi. Thereafter he joined a Gramophone Co. at Amritsar to sing Sindhi Songs.

In 1937 he again returned to Bombay and worked as an artist in "Mother India". Thereafter he played the comedian in "Pyam-e-Haq" and "Wattan". During this time he was also heard occassionally on the A. I. R. In Wadia's "Jungle Princess" he played the role of a villager.

His first debut as a music director was in Wadia's "Ekta". Thereafter he worked in S. M. Yusaf's "Rangila Jawan" and then directed music for his "Aina". This was the turning point in his life His tunes became popular and his more recent pictures for which he composed the music are Minerva's "Sathi" and Silver Picture's "Dewar".

This is a life of struggle, success and fright against odds, behind which lies a faint story of tragedy and romance. Now he is settled in life and is married with the daughter of one well-to-do Government contractor Bombay.

Permanent Address :—
Soofi Samaj, Rahmet Buildings, Vincent Road, Dadar, Bombay.

GHULAM HYDER was born in the house of Shaikh Balas Ali in Hyderabad (Sind). Is about 36 years of age and strongly built. His father a Tehsildar in the Mirpore Khas State was desirous to see his son highly educated but nature had a different fate in store for him. His innate love and urge for music made him its passionate devotee. His father got him qualified as a dentist and Ghulam Hyder started his practice at Hyderabad. His practice could not extinguish the fire which he had in his bosom and he continued nourishing his talents for music. Being dis-satisfied with his lot he could not continue his practice for long

and soon gave it up. He was always after coining new tunes and busy in finding out fresh melodies. He wanted a new world for him, where he could satisfy his hunger for mucic. He also learnt this art from various 'Ustads' and got the necessary training to make himself an accomplished man of melodies. At last he found out an opportunity to serve as a music director in the Theatrical Companies of Seth Habib and Seth Rustamjee—the then famous theatrical companies of India. He also had the opportunities of arranging tunes for many other Theatrical Companies at their requests. His tunes had an enchanting effect on the listners who heard them spell-bound. Now it was the time when the Film Industry in the Punjab was just taking its start, he helped in the composition of tunes for the A. R. Kardar's "Heer Ranjah". The success and popularity that the Pancholi Art Films achieved was to a very great extent due to the skillful weaving of tunes by the said musical magician. The strangeness and perfection that he created in his art attracted many other well known producers who wanted to possess him for their concerns. But Ghulam Hyder who was now contented and had fancy for Lahore did not like to move out. Meanwhile a few differences with Pancholi Art forced him to break off with them. As soon as this news reached the Bombay film-world, invitations on tempting remunerations from various quarters came pouring in. He then left for Bombay where later on he met with a still glorious success which falls in the lot of very few in this world. The music in 'Phool' and 'Humayun' added to his fast increasing reputation. After completing Fazli's 'Shama' and Standard's 'Behram Khan' he has again come back to Pancholi.

The fortunate conjurer of tunes at last fascinated the famous Radio Artist Umra Zia Begum who joined his life of melodies as partner in 1940, that ended her Radio career—which had taken shape and derived inspiration from the same source. He is a man of congenial habits silent nature with a tinge of effeminacy in him. In short his Art is all for him and he for his Art.

Permanent Address :—
Mohni Road, Lahore.

GORDHANBHAI, Patel, was born at Ahmadabad on the 24th of April 1908 in the house of Gopaldas Patel. Even when he was yet a school boy he was very much interested in the Art of Photography and adopted it as a hobby. Whenever his eyes rested on some beautiful natural scenery or fell on some handsome object, he was attracted by it. He would feel himself delighted. He had a yearning to captivate the objects of beauty in his camera slides. This love for beauty propelled him to take more and more interest in his favourite hobby. His passion for photography did not allow him to study beyond the 4th standard and thus he left the City High School soon after to join as an Assistant in the Krishna Film Co's. Studio. His zeal and honest efforts soon bore fruits and he was given charge of the photography of "Padmalata" in 1929. Since that day he has worked as Cameraman incharge for over 50 pictures in several of the popular Film Companies of Bombay. He was recipient of Gold Medal which was awarded to him by the Ranjit Film Company for the excellent Photography work done by him for "Tansen". He has specialized in making Film Trailors which is a unique distinction in the Art of Film Photography. He went on an educational tour in 1939 and visited almost all the big studios in Germany, England and America. He has recently Film is working for the Ranjit Film Company, in their picture Dhana Bhagat. Patel is a healthy, good looking young man with a fine taste for dress. He possesses gentle disposition and pleasing manners. With matured experience and zest for his job. It is due to the burning passion that he has for his art and the labour that he puts in that he delights to see the fulfillment of his past dreams.

Permanent Address :—
C/o The Ranjit Film Company, Dadar, Bombay.

GOPE. His real name is Gope Kamlani, and was born on 14th April 1913 at Hyderabad (Sind).

Through the influence of Director Ram Daryani, Gope joined the Eastern Art Productions in 1933. Since then he has worked in over 40 pictures, the most successful of which have been, "Night of Love", "Tamasha", "Kaljug", "Society", "Bharat ki Beti", "Yasmin", "Hanso Hanso Ai Duniya Walo", "Hindustan Hamara", "School Master", "Jhinkar" and "Bhalai". He thinks that "Hanso Hanso Ai Duniya Walo" is his best picture.

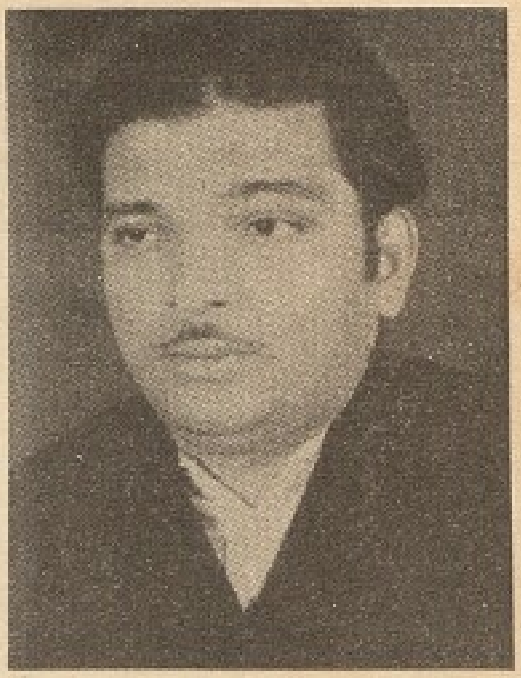
As a hero he has played opposite Urmilla and Shahzadi and has worked under Director Khosla, Ram Daryani, Debki Bose, Luhar, Nazir and Harishiv dassni. He is a first class singer and has sung songs under the superv sion of Music Directors like Anil Bisvas, Rafiq Gazanvi and Ram Chandra.

Gope is a well-known and a veteran comedian of the Indian screen. With his fatty body and odd movements he sends the audience in peals of laughter. He can play farce comedies to perfection and is a mirth maker.

He is cultured and of cheerful disposition. He treats people's troubles as his own and it is impossible for him to say 'No' to whosoever approaches him for help. Some people thus take undue advantage of his leniency. He is odd by appearance but his heart is of gold. And though he turns the scales heavily, he is smart, active and always fresh. He is very fond of singing and keeps in Saigal's Company for long hours due to his melodious voice. He is also a good cricketeer He has developed an aversion for marriage because he feels that after marriage he will not be able to attend fully to his mother who to him is the most beloved being on the earth. In fact Gope is a whole man whose delightful manners have earned him many a friend and admirer.

It may interest the readers to know that his father was extremely simple and spiritual man. Ten days before his death he came all the way from Karachi to Bombay to see Gope to entrust him with the household responsibilities. It appears that he was fully aware of his death on account of some spiritual power and handed over all the documents and papers to his dutiful son two hours before he left for his heavenly abode.

Permanent Address :—
Meharwanjee Buildings, Lady Jamshed jee Road, Bombay.



HANUMAN PRASAD (Music Director) Born in 1916 at Delhi, Hanuman Prasad comes of a Brahmin family in which his father Pandit Ganga Prasad was a renowned musician. Hanuman Prasad did not have any schooling but got some tutoring at home in Hindi and Urdu. This was due to his insatiable lust for music that he did not find time to attend to studies. At the tender age of five he used to participate in concerts and at the age of 15 recorded songs for various gramophone companies including Megaphone, Hindustan and H. M. V.

Anis Khatoon (film actress) was his disciple and it was through her that he came across S. Fazli of Fazli Bros. The music direction of " Chowrangi " was entrusted to him. This was his first attempt and though not very popular, was fairly successful. He next set the tunes for Baburao Patel's " Draupadi ". Once again he came back to Fazli Brothers to handle the music for their " Ismat ".

Besides he has set the pictures " Nai Man " of Prakash, " Heros Un-known " of Prabhaker Pictures, " Rasili " of Jai Bharat " and " Prahlad " of Vishnu Cinetone ablaze with a musical glory all his own. He is adept at setting most romantic music.

But he has one setback in his character, being too over-confident of his merits. He is talkitive and pleases for some time but with his endless talk often proves a bore.

He also knows a bit of dance. Sulochana's dance in Imperial Co's " Madhuri " owes its success to his direction. On the whole it cannot be denied that Hanuman Prasad has got talents and genius. He is a rising and budding director—growing fast to outshadow his contemporaries and undoubtedly India Screen is richer by his addition.

In recognition of his work he has been awarded medals by various state rulers including those of Raigarh, Udhaipur, Jaipur and Bikaner. His main hobby is writing songs and stories—both in Hindi and Urdu.

Permanent Address :—

Near Railway Station, Bungalow No 5. Station Road, Andheri, Bombay.

PRODUCER DIRECTOR S. F. HASNAIN.
THE PIONEER OF MUSLIM SOCIAL SUBJECTS IN INDIA.

HASNAIN, S. F. was born on 12th January 1912 in the United Provinces. He belongs to a very noble family of 'Sayeds' of Allahabad. He is the son of the illustrious M. Fazal Rabb (K. B.) Government Jagirdar and Magistrate for life. Hasnain is a graduate of the Allahabad University and is a very well read man. He refused to accept even the best service in the world and prefered the artistic independence, contrary to the traditions of his great family where an I. C. S. career is considered to be the very least to begin with.

Hasnain as a college boy believed in the novelty of thought and action and to our mind it is that ideology which has made Hasnain the Pioneer of Muslim Social Subjects in India. Prior to his production of "Qaidi" the first Muslim Social Picture of India, it was considered outrageous to produce Muslim Social Pictures and it was feared that Muslim audience would raise a hue and cry at the slightest provocation. However, Hasnain dared and presented Muslim life so well and brilliantly that his picture "Qaidi" became a thundering hit.

Thereafter he produced "Masoom" "Chowringhee" "Fashion" and "Ismat". They were all successful Muslim Socials. "Qaidi", "Masoom" and "Fashion" had the distinction of his direction also. Thus Hasnain opened a big and unexplored field for the Indian Film Industry for which it shall always remain grateful to him. Now we see that umpteen pictures are being produced on Muslim Subjects by one and all.

Hasnain is the President of M/s. Fazli Brothers Limited., and is one of the topmost directors of India. His 'Qaidi' was given the Award for the best picture of the year by the Premier of Bengal and his picture "Fashion" was also given the Award for the best picture of the year by Filmindia and Hasnain for the best direction of the year. Truly Hasnain is a genius as he is the only successful director in the Industry who writes stories. dialogues and scenario himself. He is at present producing and directing "Dil" and the public is looking forward to it with great expectations.

Residence :—Bagh-i-Raham
Caddel Road, Mahim, Bombay.
Office :—Fazli Bros. Ltd. Vincent 59, Dadar, Bombay.

HARISH. His full name is Tara Chand. Born on the 23rd October, 1916 at Delhi, he comes of a middle class family of Mathur Kayasthas. His father died when Harish was hardly three. He was then supported by his two brothers and an uncle. Having graduated from the Delhi University in 1937 he started a secondhand car business, , which collapsed due to illuck and inexperience.

It was out of sheer necessity that he entered the film line. He wanted some job to make his both ends meet and joined the Sagar Movietone in January 1938 through the influence of Bulbul Desai of the same concern. His first appearance on the screen was as a Sadhu in "300 Days and After" in which he was merely shown with his back. Later on he was selected to play a secondary role in Director Mehboob's "We Three". He appeared successively in many pictures notable of which are "Post-Man", "Ladies Only", "Service Ltd.", "The Only Way", "Civil Marriage", "Aurat", "Nai Roshni", "Vijay", "Haqdar" etc.

As a hero he has worked against versatile artists like Prabha, Jyoti, Rose, Vatsala, Nalini Jayant, Sirdar Akhtar, Lila Chitnus and Durga Khote.

He has worked in over 2 dozen pictures. He is hospitable and straightforward. Debnaire and handsome he is always helpful towards his friends. In him we have a new star—charming and wide-eyed look of innocence. On the whole he has not given any sensational impression of his abilities. A good deal of strenous labour and training are required to develop his potentialities, under expert chaperoning he may hit the high.

Having got into the line by accident, he says, he loves to continue in it. Contrary to the popular belief, he says, whosoever he has come across in the industry has been decent, generous and cooperative in spirit.

Driving and going to pictures are his favourite pastimes.

Permanent Address:—

58, B. Walkeshwer Road, Bombay.

HARISHCHANDRA Rao. Born at Bhooj, the capital of Cutch State, on August 11th, 1910 Harishchandra Rao had his early schooling at his native place. Odd circumstances plunged them in poverty when Harish was young and the family moved to Karachi. There Harishchandra was compelled by circumstances to earn his livelihood and started cycle repairing work. Simultaneously he continued his study, being so fond of it and matriculated at the age of eighteen.

As a self-respected man he did many an odd job to pull on—as a blacksmith's assistant beating and holding the red hot iron, as a gate-keeper, godown keeper, electrician etc., etc. Thereafter he went on a tour with Empire Talkie Distributors which were the first of the travelling talkies. He could not set his heart even there and joined films by mere accident. He was watching the shooting where the hero met with an accident and Rao offered to perform the role in hero's place. The director and the producer impressed by his work offered him a job. This was in 1932 and the Company which he joined was Paramount. In the same year he worked in their " Gay Bandit ', and became star overnight.

He had some trouble with the Company and in 1933 having left Paramount he produced his own picture " Devil May Come " with the help and collaboration of his friends and associates. The picture met with approval and this encouraged him to continue his struggle.

Then with the advent of the talkies era he joined the Prakash Pictures as an artist. There he confined playing stunt roles till 1939, studying side by side the art of direction. Thereafter he floated his own concern Harishchandra Productions and produced pictures like " Doulat ", " Tamasha ", " Jawani-ki-pukar ", " Hanso Hanso Ai Duniya Walo ", " Mr. Jhat Pat ", " Mauji Jeewan ", " Beda Par ". Just now he has completed " Darban " and ' Lat Sahab ".

His whole chequered career cannot but be recognised as a daring entry in the film industry. He is pushing, energetic and ambitious. With a large stock of experience at his back there is no reason why he should not climb still higher rungs of ladder.

Progress has always been his motto. He has remained a producer actor, director and film distributor and one day hopes to become an exhibitor too! We bow our hats to this dynamically ambitious man, who has risen from the lowest depths of infamiliarity to the astronomical heights of fame and eminence.

Permanent Address :—
Harish Chandra Productions, Main Road, Dadar, Bombay. *Phone 60122*
Tete :— Rangila

HARISHIVDASSNI. Born on 4th December, 1910 at Hyderabad (Sind) he went abroad and received the UFA degree from Germany.

He was confident that if he were to enter the film line he would be able to play the villanous and polished roles with an ease and aplomb. He made up his mind for that and in 1931 joined the film line. He gave a clear indication of his inborn qualities and histrionics in his early pictures "Yasmina" and "Night of Love"—both acted and directed by himself.

In "Meri Dunya" of the National Artists he made a sensational screen debut by playing the role of Umer. His other successful pictures are "Bharat-ki-Beti", "Kisi-se na-Kehna", "Nai Duniya", "Muskrahat" and Meghdoot". In "Shalimar" he has performed Asif Khan's role creditably.

His pictures amply demonstrate that ere long he is sure to soar high up. He is one of the few artists who impress their work with fineness which can be recognised as inclusively their own.

He is sympathetic and hospitable. Drinks a good deal and is fond of races. He has worked in about 30 pictures and with his dramatic resources is capable of playing his roles to perfection. Extremely pleasing in conversation and full of confidence, this guy will go far indeed.

Permanent Address :—
C/o C. C. I. Bombay 1.

HAVEWALLA M. Producer is one of India's youngest Producers. Left College to join his father in film Production. At first they concentrated their energies on action pictures. Their Standard Pictures achieved quite a big name amongst the Producers of action pictures their most popular picture being Rangila Dost.

But young M. Havewalla wanted to expand the scope of his activities—his ambitions were not satisfied with the stunt thrills. They wanted to do something big on a biger scale so they took the life of history's most brilliant personality "Bairamkhan" as their ambition subject and engaged G. Jagirdar to direct their. They have strained every nerve to make "Bairamkhan" one of the biggest historicals ever to come along any show.

Pictures produced by Standard Pictures are "Paswara," "Red Signal," "White Rider," "Black-out," "Laheri Cameraman," and "Rangila Dost."

Office :— Standard Pictures Jyoti Studios Kennedy Bridge Bombry.
Residence, Sirojani Road, Ville Parley, Bombay.

HUSNA BANO. Daughter of Sharifa—the one time acknowledged queen of the stage—her real name is Roshan Ara. She was born at Singhapore on the 8th February, 1919.

In 1935, she came across Director Nitin Bose who could read in her the inborn histrionics necessary to make her a star. She was then selected to play an important role in New Theatre's "Mansoor Daku". She has since then played in many pictures such as "Nur-i-Yaman", "Hind Kesari", "Flying Rani", "Matwali Meera", "Taqdeer ki Top". "Asra", "Nai Roshani" "Sister", "Vijay", "Jawani", "Dhandhora", "Sajni" and "Amanat' etc.

She possesses attarctive features, agile body, and youthful charm. She has a melodious voice. She has, however, not been able to give a sparkling performance in any of her pictures. For this she blames the directors and the producers and stands disillusioned today. She, nevertheless, requires an expert and competent chaperoning before she can be expected to do something really good.

She is fond of studies, travelling and sight seeing. She is also interested in poetry and is well-versed in Urdu, English and Hindi.

Permanent Address :—Dhobi Talao, Opposite Metro Cinema, Bombay.

IRANI, KHAN BAHADUR Ardeshir Merwan, Merchant and Managing Partner Jyoti Studios (formerly Imperial Studios), Majestic Cinema, The Bombay Studio Properties and of A. Shapoor & Co., Bombay. A pioneer of Indian Cinema and film production. Born December, 1886. Educated Sir J. J. and the Bharda New High Schools, Bombay. Started life in the Asiatic Petroleum Company. Later joined the Police Department for some time. First entered the film business as an importer and exhibitor of foreign films. Appointed India-Burma-Ceylon agent of Carl Laemmle's Universal Film Company of U. S. A Started producing Indian pictures as early as 1920, and was the first Indian producer to have a well equipped film Studio. First produced talking picture in India with his pioneer Hindustani production "Alam Ara" with a long succession of talkies making and breaking box-office records, in practically every language known in India including Persian. In 1935 produced the first Indian all-process-colour pictures entitled "Kisan Kanya" and "Mother India" using the Cinecolor process of Hollywood. Founder-member and first President of the Indian Motion Picture Producer's Association.

First Producer-member appointed to the Board of Film Censors, Bombay. Conferred Khan Bahadur in 1932, the first to receive the honour among Indian film producers and the Irani community. In recent times the Khan Bahadur has received an occasion of strength from his son Shapoor Ardeshir Irani in a father-and-son partnership. Young Shapoor has taken to film production like duck to water and maintains his father's great traditions with energy and ability.

Permanent Address :—
Jyoti Studios, Kennedy Bridge, Bombay, 7.

ISHWARLAL Hariprasad Joshi, hails from Kathiawar and was born at Waghania on 9th October, 1911. His father was an employee in the police department of Kathiawar Agency. When Ishwarlal was infant of three years, his father breathed his last and was then brought up by his mother. After passing his vernacular final at the age of 13, had his training course of teaching at Rajkote at the age of 16. As he was an underage, he could not secure an employment. By this time, unfortunately, his mother had also expired.

His brother had some business at Bombay and Ishwarlal went to him in 1927. In 1929, at the age of 18, he joined Ranjit with the consent of his brother. His salary was fixed at the rate of Rs. 35/- P. M.

As a hero, he appeared opposite Madhuri in "Ghunghatwali" for the first time. Here he earned his name for himself in portraying heavy and villainous roles. For seven years he suffered the knock-out from the hero and since 1936 is being given the lead in many pictures. His first talkie in Ranjit was under Jayant Desai's direction "4 Rascles". Besides working with Ranjit for 13 years he has remained with Profulla Pictures, Sun Art Pictures, Wadia Movietone, Hind Pictures and Atre Pictures. These days he is with Jayant Desai Productions.

His roles are forceful and characteristic. He has won the approbation of the audience by playing in pictures like "Lure of Gold", "Shadi", "India Today", "Holi", "Pyas", "Chandergupta", "Manorama", "Subhadara", "Sharbati Ankhen", "Sohni Mahiwal", "Zaban".

He says he has special aptitude at direction and his first directorial effort has resulted in "Sohni Mahiwal" in which he also plays the leading role. It is quite a good attempt and in a short time he may figure out as one of the brilliant directors.

He was married in 1931 but has no issue. He has simple habits and high-thinking. Religious minded he is also fond of writing poems. Though villainous on the screen, he is a kind and amicable person off it.

Permanent Address :—
Dina Nath Guru Bhavan, Shivajee Park, Bombay.

INDRA. Her real name is Miss Indra Alexandra. She is Christian by religion, and her date of birth is May 1928. She is younger sister of Mrs. Meera.

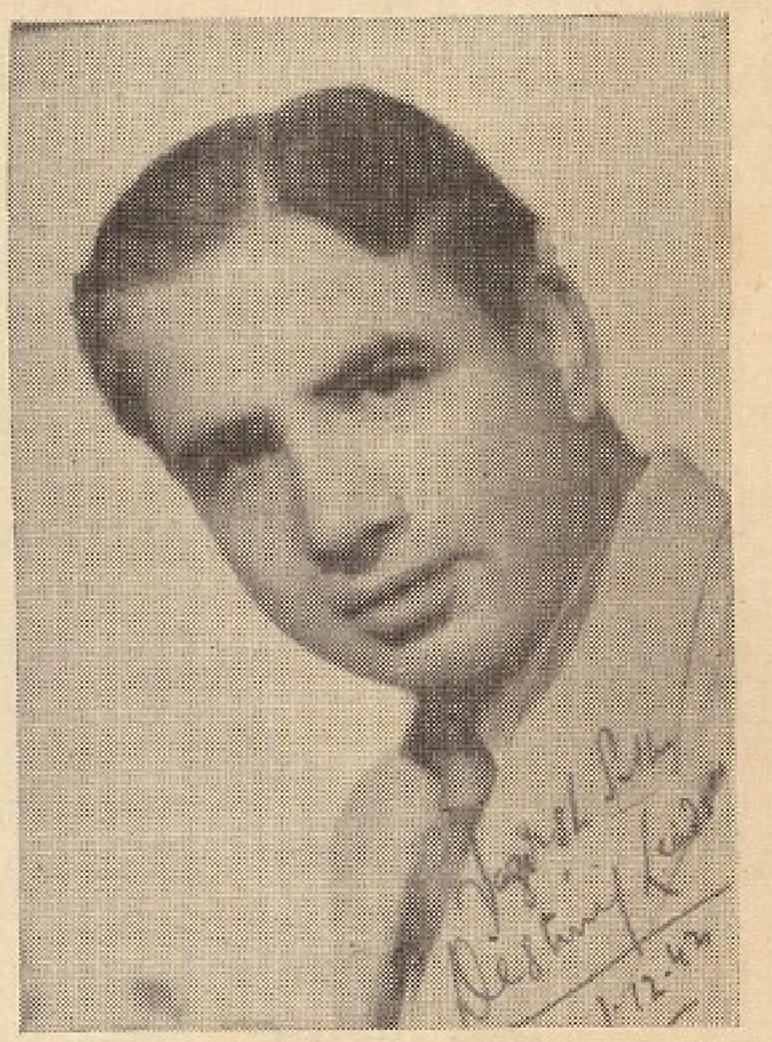
She completed her schooling at St. Mary's Convent Allahabad and then at the English High School Bombay.

As luck would do, she once accompanied her sister Meera to Sagar Studios to see shooting. This visit paved a way for her to the world of lights and shadows. She has played so far in more than one dozen pictures. Gifted with a characterising ability of fine and superior order she is expected to go abroad. She is definitely a great star of tomorrow.

A dominating feature of her personality is her deep interest for the study of literature and art. Though a modern girl in every sense, she possesses a keen insight for character study. She is a fine conversationalist in society. Her talk and humour have a great charm and people of " grades " have very often fallen prey to these. She is very fond of going to American pictures, with a view to make addition to her knowledge about western cinematographic art.

Permanent Address :—

Rail view, Vincent Square Dadar, Bombay.



JAGDISH Sethi the man who has walked in, so to say, into easy but phenomenal achievements in the varied spheres of acting, belongs to Pind Dandan Khan (Punjab) where he was born on 15th January, 1903. Having matriculated from Rawalpindi in 1920 he migrated from one college to another and finally graduated from S. D. College Lahore.

He started his career in 1928 by joining the Punjab Film Co; as an assistant cameraman. Since then he has been working as an artist in Imperial, Amar Movietone, Maiden, New Theatres, Laxmi Productions, Janak Productions and Filmistan. His successful pictures are "Alam Ara", "President", "Mukti", "Karor Pati", "Station Master", "Man-Baap", "Chal Chal Re Naujawan", "Rang Bhoomi" and "Ishara". Now he is producer and director in the making. Now adays he is busy in directing "Dodil".

Jagdish says that sometimes he is Jagdish to all and at others Sethi to everybody. When he is Jagdish he forgets himself, loses his temper and cares hoots for everybody. On other occassions when he is Sethi he is hospitable, witty, gay, nice and possesses a sense of humour and audacious spirit that pleases everybody. These conflicting traits in his character indicate that either he is a pervert and an abnormal man or that he suffers from frustration caused by someone in his life.

At his college Jagdish was a terror for the co-students. He was a mischief-monger and when provoked only heaven could check him from breaking the heads of others.

This born fighter has a bull-dog tenacity and doggedness of purpose. He takes a lively interest in problems affecting the industry and is a 'strange fellow' of the filming fraternity. His consummate skill and the fund of experience to his credit would make any picture an emotionalist's dream. He has not only amassed riches for himself but has, undoubtedly, enriched the Indian filmdom with his learning and superb artistry.

Jagdish offers prayers every morning—perhaps to wash his sins! He is also very fond of racing. Cards and tennis are his favourite pastimes. He may make his debut shortly as a story writer for he has just completed a book *viz.* "Hichkian" which is a satirical farce depicting the life of film artistes.

Permanent Address :—522 A, College Road, (Back), Matunga, Bombay. Phone, 61502.

JAGIRDAR: Actor-Director. Gajanan Jagirdar—talented artist and famous director, was born on 2nd April, 1907 at Amraoti, in C. P. He received most of his education at the Benares Hindu University, but later joined the Bombay University, from where he received his B. A. in 1927. Histrionics had a lure for him from early youth and he was a popular figure in his College theatricals. This brought him into contact with the famous poet-actor Harindranath Chattopadhyaya whose appreciation ecouraged Mr Jagirdar's passion for the stage, a passion which later brought him to the screen.

Mr. Jagirdar started his film career in 1930 as an assistant director of the Maharashtra Film Co. Two years later he joined the Prabhat and for the first time appeared as an actor in "Jalti Nishani". After that he acted for various Producers and was taking rapid strides towards the triumph that was soon to be his.

Mr. Jagirdar made his debut as a Director in "Sinhasan" of the Himalaya Pictures. His talent being recognised he never lacked engagements. Among the earlier roles that brought him distinction was the one in "Talaq" of the Minverva Movietone for whom he also directed "Defeat".

Before long he reached the turning point in his career. The universal applause which he received left no doubt as to the bright future that awaited him. The sensation he created as "Mirza" in Prabhat's "Padosi" was surpassed only by that in his role of "Ram Shastri" by the same Producers. The Bengal Film Journalists Association gave Mr. Jagirdar two First Awards for this picture for acting and directing respectively, as the best of that year (1944). They had already given him the First Award in 1941 for the best acting of the year, the picture to win this distinction being "Padosi".

Immediately after the release of "Ram Shastri" the Standard Pictures promptly bagged the much-sought-after Jagirdar and entrusted him the direction as well as the stellar role of their great picture "Bairam Khan."

Mr. Jagirdar is devoted to his art far beyond its professional aspect. He has read widely and has varied interests. Though a Maharashtrian by birth his diction of Hindustani is faultless. His culture, versatality and sociable nature have won him many friends from among the various communities.

In his opinion "Ram Shastri" is his best picture so far.

Permanent Address :—
372 Cadell Road, Bombay—28.

JAIRAJ, P. is today too well known to need any introduction. This giant with gignatic ambitions was born at Hyderabad State in December 1909. He received his education at his native place and had an ambition to proceed to Europe to study Engineering. But the fate had devised otherwise. Family circumstances did not allow him to leave home and after serving at different places in various capacities, finally joined film line.

He made his debut on the screen in 1929 through Young India and later joined Sharda. His first talkie was "Shikari". With his versatile genius he took the screenland by storm and by his superb skill climbed the ladder of success in a short time. His most popular pictures have been "Life is a Stage", "Mill", "Rifle Girl", "Bhabi", "Swami", "Khilona", "Nai Kahani", "Hamari Bat", "Panna", "Nai Duniya", "Naya Tarana", "Prem Sangit".

Jairaj has worked under India's top-rank directors like Fronz-Osten, Choudhari, Kardar, Najam Naqvi, W. Z. Ahmad, Debki Bose, and Vijay Bhatt. As a leading actor he has played against versatile female artists such as Devika Rani, Neena, Veena, Sobhana Samarth, Sneh Prabha, Durga Khote, Rose, Renuka Devi, Leela Chitnus, Mehtab, Khurshid, and Geeta Nizami.

Besides acting Jairaj harbours another ambition too—that is directing and producing. But he has made no secret of this ambition and his two directorial efforts are "Mala" for the Prakash Pictures and "Protima" for the Bombay Talkies. The pictures, though not very successful, have however, paved the way to the fulfillment of his ambitions. He hopes to continue with the direction and production of films in future.

Jairaj is definitely a solid entertainer with matured experience of an oldtimer he has the zeal of a newcomer. A handsome, well-built robust young man he turns the scales at 1b 170. With brownish eyes and hairs he is 5″-9½″ by height.

His pet desire is to play the role of a villain and if given a chance he is sure to make a debut.

He is an undergraduate from Nizam's College. His main hobbies are painting and reading books. He is very fond of cricket and swimming. He possesses delightful manners and is free from vices. Cultured and dignified this dashing man is expected to bring filmic realism to a new plane of perfection. He believes Indian Films have a great future before them.

Permanent Address :—
College Road, Matunga,, Bombay.

JAYSHRI is Mrs. V. Shantaram and as such her rise to stardom has been swift and speedy. After playing supporting roles in the pictures "Frontiers of Freedom", "Soungadi", "Chandrara More", "Nand Kumar etc., she startled the fans by her performance in "Saraswati", "Maryi Ladki". And then Shantaram assigned her the title role in "Shakuntla". He lavished on her all the strength of his artistic efforts. Jayshri became heartache for millions of fans with her bewitching beauty. By her tender figure, tantalizing charm and seductive figure she captivated all hearts. Her recent picture is "Dr. Kotnis" in which Shantaram himself plays the title and Jayshri appears in the role of his Chinese wife. As such she has dashed through the screen in a completely novel role, dashing and blinding. Her performance will endure for long in the memory of her fans.

Jayshri's future is assured and full of glamour. She has a wealth of melody in her voice, realistic in her performances, dignified and graceful.

Permanent Address :—
C/o Rajkamal Kalamandir, Parel, Bombay.

JANKI DASS' name as an international cyclist needs no introduction, but Janki Dass, the film artiste has yet to embrace the film fans with his delightful acting.

He was born on the 14th June, 1916 and is an M. A. of the Punjab University. His first appearance on the Indian screen was in the role of a timid and sympathetic bank clerk, in Pancholi's "Khazanchi". But he was fortunate enough to get a better chance, which may well prove a turning point in his career, by having succeeded in securing a billet from Director V. Shantaram. After appearing as a minor character in Rajkamal Kalamandir's "Doctor Kotnis" in both English and Hindustani pictures, *he has just portrayed a great role in Shantaram's "Jeevan Yatra", which it is reliably reported, will certainly place Janki's artistic talents at par with the best in Indian acting.*

As a sportsman, he has represented India thrice at the International Meets and in 1938 broke the World ½ Mile cycling record and was the first and only Indian to have won the British Empire Games' Distinction Medal.

Again he has, as an author, published two books *viz.* "Mahatama Gandhi In His Own Words" and "Extinction of the Tasmanian Race". The latter won him an international gold medal. He has just completed a 300 page book, "From Brothel to Victory Stand", shortly to be out in the market and also his "My Sports Ventures".

To sum up "he is a rare combination of sportsman, student, idealist, aristocrat-democrat", as hailed by "Smith Weekly", Australia's leading journal of the 22nd January, 1938. But his laborious efforts during the last six years have accumulated in him the talents of a great author and versatile artiste.

Permanent Address :—
Rajkamal Kalamandir, Parel, Bombay : 12.

JAYANT. His real name is Zakeria Khan. Hailing from Peshawar he was born on the 8th October, 1915. Till 1931 his father Sardar Sayed Ahmed Khan, was a Sports Superintendent in Alwar State. After schooling he became a Second Lieutinant in the Lancer Corps of the Alwar State. He remained there for two years and then suddenly changed his mind and joined Film line without his parents knowledge. After leaving his services, he went to Bombay without any recommendation or knowledge of the Industry; moved from one Studio to another only to be stamped away by the stalwart Pathans on the gate. He continued wandering for a couple of months and then he came across Mr. Vijay Bhatt who was about to start Prakash Pictures after severing his connections with the Royal Film Co. As Jayant was well-versed in riding, swimming and sports, he was selected to play in the Stunt Pictures to be produced by then prospective Prakash Pictures.

After his two months stay of inactivity in the Studios, he interviewed with Kanyalal who selected him to play the role of side villain in his Pictures "Aurat ka Dill" and "Nur-e-Islam". His salary was fixed at the rate of Rs. 15-per month. In 1933, he for the first time appeared in "Nur Mahal" as a hero. Since then he has played chief roles in about 30 pictures.

In 1938, on the advice of Director Dada Gunjal, Jayant started working in social pictures and was alloted the leading role in "Mud" to play opposite Sobhana Samrath which proved a great success. He thinks "Mud" is his best picture so for. Out of his other successful films, "Poonji", "Mala", "Zever", "Dawat", "Shirine Farhad",

"Ma Bap ki Laj" and "Shohrat" deserve special mention. In Parkash Picture's "Snehlata" (Gujrati) his diction is quite faultless.

Jayant is a well-built, tall, mejestic and dignified man. He can be easily distinguished from a crowd. His delightful manners earned him many a friend and admirer. He is acquring double chins and needs exercising if he does not want to grow fat.

He is very fond of billiard, polo and tennis. He is also interested in studying books. He thinks whatever success he has achieved in the film line has been due partly to his own efforts and perseverence and partly to the good wishes of his old mother.

Permanent Address :—
Block No 5, Kamal Park, Shivaji Park, Caddel Road, Bombay.

JAMUNA.—The lady endowed with the illusive "It"—is a Brij Basi girl and made her first debut in New Theatres "Rup Lekha".

In 1935 she startled the film world by her superb acting as the heroine in "Devdass". Her part of Parbati can never be forgotten. Since then she has become immortal. Later she earned a name for herself by rendering a good song in Balinese tune "Adhikar". Her other good pictures have been "Andhi", "Manzil", "Zindagi" etc. After playing in "Zindagi" Jamuna became a free lancer and left New Theatres. Since then she has delighted the film fans by her captivating roles in "Jawab", "Subeh Sham", "Rani" and "Ghar". Her "Pehchan" and "Ameeri" are yet other hits.

She is Mrs. Barua—talented wife of a talented husband Though not gifted with much of personal beauty she possesses a statutary grace. In emotional and passion scenes she becomes exceedingly engaging. She possesses an artistic appearance.

Tall and supple Jamuna stupefies the audience by her fatal eyes, soft complexion and flowing hair.

JAWAD HUSSAIN. A man with a bright future Jawad Hussain has established a reputation for himself in the industry by his industrious work as an assistant director. Born on 12th January 1909 at Lucknow, he matriculated from the Allahabad University in 1923. In 1930—the days of silent pictures—Jawad joined United Film Corporation as an artist and through the influence of Director Debki Bose he worked in "Shadows of the Dead". When the later shifted to New Theatres, Jawad followed him and in 1932 worked in "Puran Bhagat". He also sang in "Yahudi-ki-Ladki" and played minor roles in almost every N. T. picture. In 1937 he started his career under Director Nitin Bose as Continuety Incharge. In his "President" Jawad worked as 4th Assistant. He also assisted in the direction of "Dharti Mata", "Dushman", "Lagan" and "Kashi Nath".

When in 1942, Nitin Bose left New Theatres and went to Bombay, Jawad Hussain followed him and assisted in the making of "Praya Dhan", Mujrim" and "Mazdoor" etc., etc. At present he is in Bombay Talkies, with Director Nitin Bose.

As a gifted and a versatile man with varied experience, the services of Jawad Hussain can be harnessed as a chief director for the benefit of the industry. Our industry needs new directors with a vigour and freshness and he can be a good addition to the top-lines, besides satisfying the clamour for new men.

Permanent Address :—

No 2 Waroda Road, Bandra, Bombay.

JYOTI, born in 1926 Sitara Begum—that is her real name—belongs to Agra and received her early tutoring at Fatehabad. As a child she was intelligent as well as deligent over her studies. After her elder sister's birth, none of her father's children survived. Her father therefore paid a visit to the shrine of His Holiness Khawja Ajmer Sharif to beg for the long livity of his children. Thereafter her birth took place and it was considered to be a result of his father's prayers. She was dubbed as "Khawjan" instead of being called by her real name—Sitara Begum.

Her elder sister, late Wahidan Bai, was a film star and Jyoti was also tempted to take to this profession. It was only through her influence that Jyoti was able to get a role in Sagar's "The Only Way". She shaped extraordinarily well in her debut and then played in National's "Jeevan Sathi". Her other successful pictures have been "Chhoti Bahu", "Radhika", "Pooja", "Woman" and "Darshan".

Jyoti became very popular as she was endowed with what connosieurs call personal beauty and statuary grace. She has rare powers of rising to unassailable heights in romantic roles.

n 1942 rumours of bombartment over Bombay by enemy planes were widely rampant. Being a frail woman Jyoti got confused and in the same year, unfortunately, her elder sister Wahidan Bai died. This broke her heart and she returned home.

After 3 years of inactivity she perchance came across Directors Mehboob and Kardar at Ajmer. They encouraged her and accordingly Jyoti made a come-back and recently made her debut in Bombay Talkies "Protima". During this gap, however, she seems to have put on more flesh and some exercise might do her good. Her recent pictures are Central Studio's "Sathi" Silver Films' "Devar", and Raja Movietones "Dharkan".

She is full of glamour, bewitching and gazelle-eyed, sweeter still in songs. While as an actress she is realistic in her performances, dignified and graceful, as a singer she possesses a wealth of melody which lingers long in film fan's hearts.

She thinks films to be one of the greatest media of instrcutions by which the people can most effectively be served. With this end in view she is working on and on to progress and prosperity.

Permanent Address :—Inder Bhavan, Pastha Road, Dadar, Bombay.

JEEVAN—Born at Srinagar (Kashmir) on a certain Sunday in the month of October.

He hails from a very respectable family, his father, late Pandit Durga Prashad being once the Governor of Gilgit, and the Vazir-e-Vizarat in the Kashmir State.

Having received his early tutoring at Lahore and Delhi, he passed his Intermediate from Dyal Singh College Lahore, in the year 1934.

His elder brother Dar Kashmiri was already working in the Films, and Jeevan went to Bombay to see him and there joined Krishana-Movietone as an apprentice to learn Photography. Later on he gave it up on the persuation of Director Mohansinha to play the leading role in his "Fashionable India". The picture was a success and this is how Jeevan came from behind to the front of the Camera.

Real break in character acting came to him when Director Kardar who discovering in him histrionic talents and in born qualities alloted him a picture stealing role in "Swami". Here was the turning point—and Jeevan realised that unknowingly he had crashed into the vast field of character-playing. Every picture after that was a step forward to push his name and swell the box office value. He always received high personal tributes from the critics as a consummate actor. With maturity and hardened experience he has given a promise to rise to dizzy heights of popularity.

He has worked in number of pictures including, "Zamana, "Swastika", "Apna-Ghar", "Station-Master", "Panghat", "Kadambari", "Hamara Sansar", "Nai-Ma" and "Zamin-Asman". At present he is on the permanent staff of Prakash Pictures and per agreement is allowed to sign one picture a year outside. There is a complete harmony of understanding between him and the Bosses, who recognise in him an artiste and a gentleman.

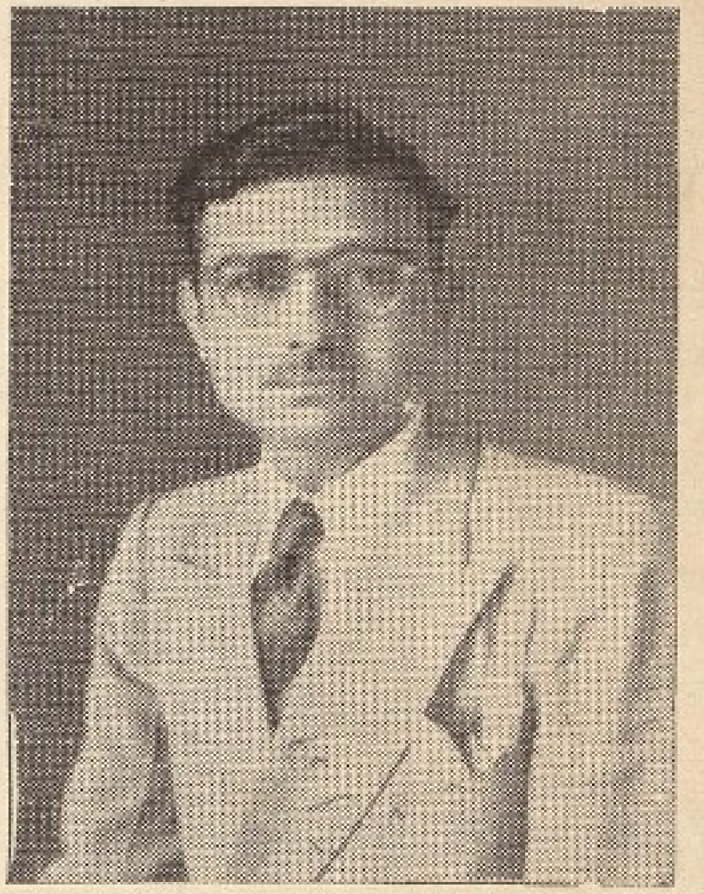
He is married in a respectable family of Benares. As a man he is the friend of all and is charitable with a knack of knowing the deserving party. He is jolly and inspires the respect and confidence.

Of late he has developed a sense of humor and devastatingly effective comedy. In some roles he makes the hall roar with laughter while in others he brings out sighs and tears from the audiance. He has been always believing, "In living the role and not merely playing it".

He has the cleanest record of being a "*First-Shot O. K.*" artiste. He is notorious for never coming on the sets with prepared dialogues, and is known for the liberty he takes with the lines.

His lucky number is—13 (Thirteen). He craves for the day when masses will be more educated and *Demand* better pictures. He hopingly waits for the dawn when films in India will drop cheapness and come clean with healthy entertainment and progressive ideals.

Permanent Address :—
Mohan Manor, Vincent Road, Dadar, Bombay. Phone ; 60304.



JAIMANI, DEWAN. He was born on the 23rd November 1910 in a respectable business family of Gujranwala—Punjab. His father late Dewan Mangal Sen was a reputed business head and contributed a good deal to the war funds in the World War 1. During the Marshal Law days, however, his conviction changed and he was inspired by a spirit of Nationalism. He took active part in the Civil Disobedience Movement. His business was ruined altogather.

Jaimani is a graduate of the Punjab University and is the elder brother of Karan Dewan, the well-known artist. He joined the film line as an apprentice, in 1933, in Messrs. Hakim Ram Prashad Theatres at Lahore. After about a year he shifted to Raikhy Theatres Ludhiana. He also worked as Managing Director of the Metropolitan Films Ltd. at Ludhiana and has been the Secretary of the Northern India Exhibitors Association.

In collaboration with D. N. Madhok, he floated the Jamuna Productions and produced "Rattan" a picture which is celebrating jublee at all stations. Now a days he is busy with "Do Dil" under production which being directed by Jagdish Sethi.

Jaimani is a shrewed businessman and having gained considerable experience in the line, he is sure to touch the highest rung of ladder.

Permanent Address :—
20 C Model Town, Lahore.

JAYANT DESAI. Born in 1909 in a Gujrati family, he studied upto intermediate and then joined film line as a profession. It was 1929 when he came to Ranjit Film Company as an assistant director and play-writer. He was intelligent and industrious and after a short time was promoted to the post of a director at a very young age. Here he directed stunt pictures to begin with, including the box-office smashers like "Bhola Shikar", "Nadira" and "Toofan Mail". He lost no time to keep pace with the changing time and enthraled the film fans with his masterpiece mythological "Tulsidas". The man who only a day before was producing stunts and thrillers overnight managed to stand head off to other directors of social and mythological pictures. Thereafter he produced socials like "Shadi" and "Beti" and before exiting the Ranjit left his footprints on the sands of its glorious records by making "Surdas" and "Tansen". In 1943, he started Jayant Desai Productions in collaboration with his brother, Chhotubhai Desai and has given excellent treats in "Manorama" and "Chandergupta". His other pictures are "Lalkar", "Sohni Mahiwal" and "Rana Pratap".

He also owns a studio *viz.*, Jupitor at Parel, Bombay and a distributing office on Lamington Road, Bombay.

He is very fond of seeing English pictures as a source of inspiration and moulder of taste.

Permanent Address :—
C/o Jayant Desai Productions, Parel, Bombay.

KAHAN, K. L. (Producer) Born on the 16th April, 1915, at Lahore. His father L. Buta Ram is still working as Station Master in the N. W. Railway. Mr. Kahan received his preliminary education at Montgomery and matriculated from the D. A. V. High School.

Like an average Indian youth he joined clerical establishment being appointed assistant cashier in Montgomery branch of the Punjab National Bank Ltd. Later on he joined P. W. D, Khanewal as supervisor. Fate had something else in store for this Young man. After one year's service at both these places, Kahan was selected as touring representative of the Metro Goldwin Pictures for Punjab area. Here he worked for almost six months during which period he became interested in the film line. In 1935 he took a train to Bombay and worked as an extra in Bombay Talkies, Ranjit, Wadia etc. Luckily thereafter he joined Bhavnani Productions as an assistant director and artiste. Here he played minor roles in pictures like "Son of Zambo". In 1940 he joined Standard Pictures as an assistant director and assisted in the direction of their "Parwana" and "Red Signal". In 1941 joining hands with a friend he floated Kamal Pictures and directed "Duniya Devani". This was his first independent attempt.

Later he floated his own concern viz. Amrit Pictures and produced and directed "Qatil" and "Khooni Lash'. The company had to be closed due to certain unfavourable circumstances. Recently he has floated Kahan Productions of which he is the sole proprietor, producer and director Its maiden picture "Mahia" in Punjabi is nearing completion and the next picture to go on sets is "Ansu" in Hindi.

It is too early to express opinions about this young producer-director. But imaginative, kind and cultured as he is, he has all the mental and material equipment that go towards successful piloting of pictures. If he settles himself down cooly and works right earnestly, there is no reason why he should not climb, the ladder of success within a short period.

Permanent Address:—
103, Chambai Road, Bandra, Bombay.

KAMLABAI Manglorker, the famous lady film producer of India was born in Manglore in the year, 1912 in a rich family of traders. She lost, unfortunately, both her father and mother, while she was yet a child. Having been brought up at Belgaum, she earned distinction in schooling and music. Buoyant with hopes and ambitions, she was planning a big step, when as the luck would have it, she got married.

After enjoying a happy married life for about 10 years in Sangli where she has her landed property, Kamlabai Mangloreker—the ambitious lady—with the consent of her husband stepped forward for a gallant cause of the country through the medium she well knew—the music. which she rightly thought could be well utilized through films.

With confidence in her own abilities and talents, she floated the Pradeep Pictures in the year 1940. She started with National-Spirited Historical Talkie – Sawalya Tandel – as her first attempt which was intended to depict the Indian Navy of Shivajee's time. Unfortunately due to the restrictions prohibiting the filming of sea scenes, it could not be produced as expected.

But the failure inspired and goaded her to more decisive effort. She shifted her office from Kohlapur to Bombay and undertook the production of " Vakilsahib " a social comedy entrusting the meghaphone to Director Mohan Sinha. This time the subject was well produced, but bad luck again struck a horrible blow in the garb of fire at Famous Cine Laboratories in which the negatives of the film were completely burnt to ashes. This testing blow from heavens too could not criple her irresistible ambitious spirit. With still greater determination she launched her third mammoth historical miracle " Pannadai " in which to great surprize of many, she stood the test and earned enviable laurels of honour. " Pannadai " a million rupee production featuring the first rank stars was really a difficult task for a Lady Producer, but Kamlabai Mangloreker with her business acumen, talents, tenacity and ambition, worked wonders and made it a success which really glorifies her to the highest peak of fame and fortune.

Kamlabai Mangloreker is a lady of good habits. Is not given to any games or hobbies excepting thinking and searching the ways and means of perfecting the Art of Production.

Permanent Address :—213 Charni Road, Dhun Buildings, Bombay.—Phone : 21440. Station Road, Sangli. (S. M. C.)

KARAN Dewan, one of India's most promising stars, has amazing background. The story of his rise is as romantic as any of the roles he has played on the silver screen. Born on 6th November, 1917 of an aristrocratic family, his father the late Dewan Mangal Sen was one of Panjab's most prominent businessmen who contributed lavishly towards the various funds in connection with World War I. But this attitude of his towards the Government of India underwent an amazing transposition when shocked by the atrocities committed by Govt troops during the Martial Law, he went all out Nationalist.

In his zeal towards the popular movement Dewan mangal Sen gave his all for the country and in 1935 died, a ruined businessman but still a very staunch nationalist. At the time of his father's death the young Karan who then only 18, a very difficult age for growing youngsters and the difficult job of educating the frail youngster fell on the shoulders of his elder brother Jaimani Dewan. It was whilst he was still a student at Dayal Singh College Lahore, that he was first approached to appear on the screen. The invitation came from the Indra Movietone and they wanted him to play the lead in their "Puran Bhagat." It was very hard to get his mother's approval for this. But the very earnestness and sincerity with which he begged his mother's permission eventually made her agree. And thus the young Karan was launched on his screen career and little did the mother know that the permission which she gave so reluctantly was to have so great an effect on the entertainment world in India.

After completing his first starring role in "Puran Bhagat" he returned to college to complete his Arts Degree. Thereafter Karan, with films still on his brain, ran a film journal But he was not allowed to remain outside a film studio for long. The Northern India Studios searching for a male lead for their "Mera Mahi" pulled Karan out of his editorial chair and cast him the lead. Karan did not look back after that. He went from one success to another. The youngster had conquered and a huge fan following accalaimed him as one of filmdom's most promising and most talented luminaries. His fame spread to Bombay and Bombay Talkies immediately got in touch with him. Karan

Dewan was now in Bombay, the nerve centre of the film business. Karan remained with B.T for some time but due to some mysterious reasons never appeared in any of their films. The break came soon and in 1942 Karan turned a freelancer and since then has appeared successfully in over fifteen big pictures, the most important of which are " Rattan ", " Bhaijan " and " Zeenat ".

At present Karan is making three pictures : " Do Dil ", " Krishna Sudama " and " Mehndi ".

This in brief is the amazing career of Karan Dewan, and we are sure that he has not as yet given of his best and greater glory is assured him. The man is young, intelligent, a delightful conversationalist and above all a perfect gentleman.

Permanent Address :—
Purandre Park, Vincent Road, Dadar, Bombay.
20-c Model Town Lahore.

KALYANI. Her real name is Zarina. Born on the 16th October, 1921, at Delhi, she did not have any schooling at all. Her father one time owned a theatrical company.

She has been gifted with a melodious voice and had a longing to work in the films. She went to Calcutta in 1935 where Director Barua contracted her to play a secondary role in New Theatre's " Mukti ". Since then she has worked in about 25 pictures, including " Anath Ashram ", " President ", " Jawani ki Pukar ", " Kis-ki-Bivi ", " Muslim-ka-Lal ", " Payara Wattan ", " Ghar Sansar " and " Prabhat ". She thinks " Mukti " is her best picture.

She also gives playback songs and her tunes have become very popular for pictures like " Zeenat ", Haqdar " and " Rasili ".

Her husband Azad is a film actor. She is a loyal and devoted wife and loves her husband extremely.

In all the pictures she sings her way to fame and popularity Her sweet memories echo for long in people's hearts. Her favourite game is badminton.

Permanent Address :—
Keki Lodge, Vincent Square, Dadar, Bombay.

KAPUR, A. P. (director). His full name is Anand Prasad Kapur. He belongs to Amritsar and was born in 1892. He passed his faculty of arts examination from Queen's College Benares.

Kapur entered the films via several different professions and occupations. In 1914, he joined a film distributing concern as its manager, in one of the rare moments of self-realisation. Later he ran a cinema house at Benares for four years and had to close down due to financial loss.

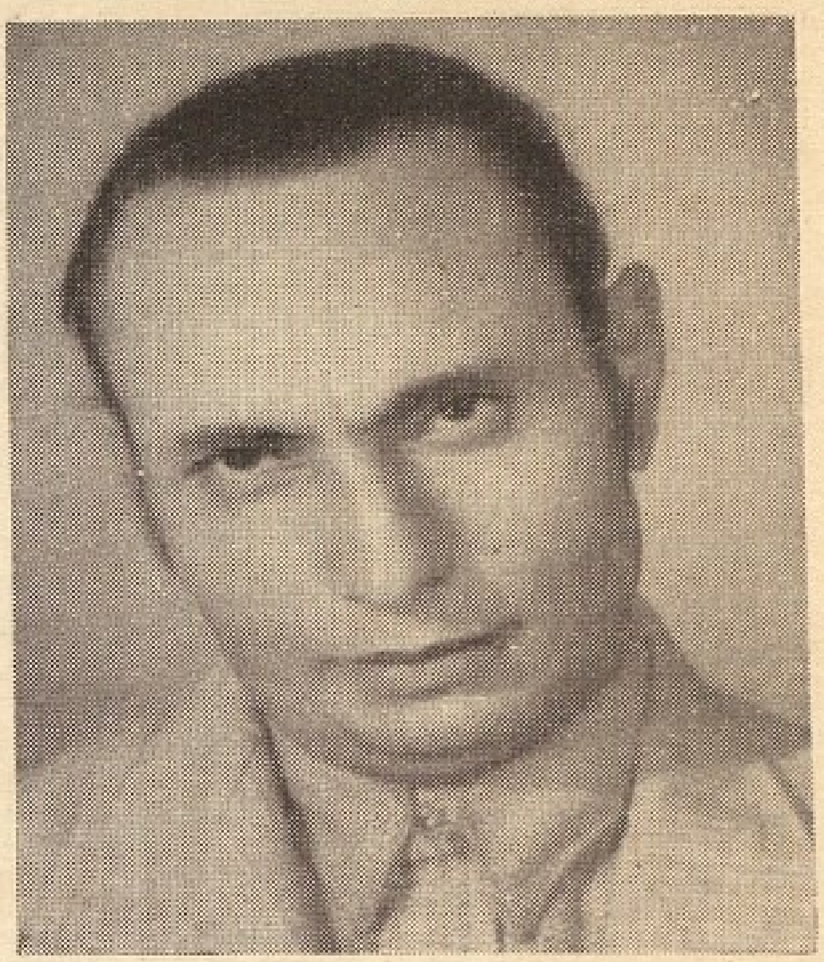
Having thus gained some experience in the exhibition and distribution branches of the film industry, Kapur went to Bombay to try his luck in the production line. He joined Sharda Film Co. and directed "Kala Pahar" a silent picture. Thereafter he was entrusted the direction of many of their pictures. He continued in the Sharda Film Company for about 5 years and then shifted to Nanu Bhai's new concern Saroj Movietone. It was here that Kapur signalled his debut by directing the first talkie, "Gul Bakawali"—a maiden picture of the concern. In Saroj he spent another five years and having acquired considerable experience joined Ajanta Cinetone in 1936 where he directed four pictures. To Kapur goes the credit of introducing Bibbo for the first time on the screen in Ajanta Cinetone's pictures. He is also responsible for the discovery of that talented artiste—Sirdar Akhtar.

Shorey Pictures "Radhey Sham" was also a result of Kapur's directorial efforts. Having directed a few more pictures for Kumar Movietone, Kapur remained absent from the film field for about three years on account of illness. He made a come back in 1940, after this long gap of inactivity, and made his debut on the screen in Amar Picture's "Ankh Macholi" as an artiste which was directed by Choudhary. Now he is entrusted with the direction of "Sita Swamber" of Amar Pictures.

Kapur is a man who has bundle of experience to his credit. He has directed about a century of silent pictures and of his Talkies, noteworthy are "Bhartari", "Gul Bakawali", "Devi", "Id-ka-Chand". "Naqsh-e-Sulemani", "Malti Madho" etc.

During his school career he was a hockey player but now his only hobby is to chew betels.

Permanent Address :—Manoher Manor, Viscent Road. Bombay.



KHAN, A. M. was born in Punjab and is aged about 42. His education is upto middle standard and he never set his heart at studies. A runaway and vagabond he left his house at the age of 15 and joined a theatrical company. He served there for 4 years and later joined Chaman Theatrical Company Dera Ismail Khan where he remained for a year as an actor and director. Thereafter he was found in the Alexandera Theatrical Co. as an artiste for about two and a half years.

Thereafter when Bakel Bharat Theatrical Co. was formed at Meerut, Khan worked in and directed their " Gautam Budha ", " Teg-i-Sitam " and " Chandragupta ". He toured round whole of India till after five years it put up its shutters. After this debacle he started his own Company which too could not continue owing to financial stringency.

After this chequered career in the Theatres he went to Bombay in 1925, joined Sharda Film Co. and worked in their maiden picture " Dil Aram ". His pay was meagre and he could pull on by writing for Jahangir Theatrical Company simultaneously. He also wrote some stories which were filmed. He finally gave up theatrical life and progressed in the industry as an actor, writer and director. His directorial efforts include " Afghan Abla ", " Who He ? ", " Farz-i-Ada ", " Bansriwala ", " Burqawali ", " Mastana Mashooq ", " Black Ghost ", " Kaldipak " " Chabakwali ", " Bhedi Tarshool ", " Cyclewali ", " Ratna Lutari ", " Black Heart " and " Bholi Lutaran " all stent pictures.

Khan is a rude and a bully in his private life as in the films. With little education at his background and in the atmosphere of stunt films, one is apt to turn like that ! He is stern and furious and some times his attitude becomes shocking crossing all stages of hospitality and decency.

Permanent Address :—
46 Gowthau Line No 4, Andheri, Bombay.

KHURSHID (Jr.) This new comer to the screen—Khurshid Jr.—is a borne artiste being the daughter of Master Ali Baksh, music director and Iqbal Begum, film artiste. Her parents belong originally to Sargodha (Punjab) but Khurshid was born at Bombay on 10th April 1930.

Born in an atmosphere, where acting and art were a home-affair, it was very natural for her to be attracted to this line following the family traditions. With the consent of her parents she left school at the age of 12 and appeared in Anand Brother's revolutionary picture "Zamin" as a side heroine. Later she was selected to play the role of heroine in Minerva's "Dr. Kumar" and in Jagirti's "Song of Desert". Now she is playing important roles in "Ghunghat" and "Devar".

This black eyed and lustrous hair beauty is a promising star of tomorrow. Attractive features, agile body and youthful vivacious charm add to her portrayals. A new comer but she is one of the smartest. She has acquired skill and proficiency from her parents. Although she has just stepped out of the class room into the screenland, Indian screen is undoubtedly richer by her addition.

The crying need of the Indian film industry today is the infusion of fresh and new blood *i.e.*, the introducing of new faces on the screen. Some of our stars have stagnated, others have faded into background. And Khurshid and many others like her will go a long way filling the gap so that the pool should always be there with the same amount of water and depth.

Khurshid—we may call her a starlet – is an obedient and dutiful young girl who won't move a step without her parents consent. She has simple habits and takes delight in cooking variety of dishes and likes fish and zarda most.

You will agree that she is beautiful and innocent like, a fresh rose; and if you agree there ends the matter.

Permanent Address:—

Iqbal Bungalow, Hill Road, Bandra, Bombay.

KUMAR. Born on 23rd September, 1906, the dashing goahead Kumar has progressed with such rapid strides that the story of his phenomenal rise in the screen world contributes a thrilling chapter in the annals of Indian Film history.

With his first screen debut in New Theatre's "Puran Bhagat" Kumar jumped to stardom overnight with his masterly portrayal of Puran. After "Puran Bhagat" Kumar has played a number of versatile roles, quite in keeping with his superb characterisation. Every role fits him like a proverbial glove—be it a mythological, historical, social or a semi-religious subject.

His real name is Sayed Hasan Ali. He was runaway from home and school and a big dreamer. But his dreams came true and today the tall and handsome Kumar—Sayed Hasan Ali—represents an embryo actor's dream of a man who has had to swim through the fermented waters of filmdom and come out unscathed a winner.

Kumar has excited the fans by playing roles in pictures like "Wattan", "Yahudi-ki-Ladki", "Maha Maya", "On the River", "Post Man", "Thokar", "Akbar", "Bare Nawab Sahib", "Laxmi", "Jhankar", "Kaljug", "Najma", "Taj Mahal".

So far Kumar, the artiste. The brilliant achievements of Kumar, the producer are no less praiseworthy. He could not remain content with his success as a mere artiste. Goaded by his creative urge within he started his own production namely 'Silver Films' in 1942. He brought together a band of leading and well-known stars and released "Jhankar", "Bhalai" and "Bare Nawab Sahib". His coming pictures are "Nasib" and "Devar".

Fate has been very lucky to Kumar. In Pramilla he has found a charming wife who is a rare combination of an artiste and a business-woman rolled into one! Under the able command of both these com-paigners Silver Films is marching to greater glory.

Kumar firmly beleives that Indian Films are dollar for dollar better than. American pictures, allowing for the handicap in ellaborate machinery equipment.

He says his main hobby is to work, but sometimes he goes for dancing and swimming. He is always ready to give chance to young people with cinematic faces and good voice as he believes that the primary need of the Indian Film Industry today is the infusion of fresh blood.

Permanent Address :—
Freira Mansions, Cross Road, Mahim, Bombay.
Office :— Main Road, Dadar, Bombay.

KANAN BALA. The sweatheart of the millions of filmfans, the nightingale of Indian Filmdom. the accredited singer—that is Kanan. Her first debut was in Radha Film Company's " Shree Gouranga ". Thereafter she shifted to New Theatres and it was here that she attained pinnacle of glory and height of success. Having played the lead in many a picture, she became the idol of many by her stupendous performance in " Vidyapatti ". Her very name is enough to break the box office records and to draw mile-long ques. Among her other pictures are included the magnificant hits such as " Mukti ", " Sapera ", " Street-Singer ", " Jawab " and " Hospital ". Her forth coming pictures are " Krishna Lila " and " Two Sisters ".

Kanan is one of the most adored of actresses. She is not very handsome, yet she knows how to add grace and create a glamour by elegant dressing, and debonair movements. Her fan following is legion.

Kanan is one of the oldtimers, who has retained glory and popularity at even a higher level. She has life and buoyancy ; is sprightly and witty. Every role suits her bubbling personality and her songs linger in the audience's memory for all times to come.

KIDAR SHARMA was born on the 12th of April 1910 at Narowal in Sialkot distric (Punjab). After completing his primary education he joined the Hindu Sabha College Amritsar and graduated from there in 1931. His connection with the Film industry dates back to the year 1933 when he joined the East India Film Co. as a still cameraman. He is a specialist in poster painting and in earlier stages of his career has worked in this capacity for the New Theatres Ltd. As a director he got his first chance in the Film Corporation of Calcutta and directed " Aulad " in 1939. His reputation as a director was established when he brought forth " Chitralekha ". It was definitely a personal triumph for him. The picture proved a trememdous hit and created new box office records.

He has since then joined Ranjit. It is. however, a matter of deep regret that here his work lacks the original enthusiams shown by him. With the exception of one or two pictures he is fast giving flops. Besides Kidar should see that less of actresses' legs are shown on the Indian screen. It is hightime that he stops the public exploitation by presenting sexappeal in such a crude way.

He married Kamla Chatterjee as his second wife who recently committed suicide for the reason better known to Kidar.

Permanent Address :—
Friera Mansions, Mahim, Bombay. Phone 88039.

KISHORE SAHU. He was born on October, 22nd, 1915 at Drug (C. P.) and hails from a respectable zamindar family. He was an idealist and wanted to revolutionize the film industry. In 1937 he joined Bombay Talkies and won encomiums in "Jeevan Prabhat" and "Puner Milan". Thereafter he has been in India Artistes Ltd., Great India Pictures and Bharat Pictures Ltd. He directed and played in "Kanwara Baap" and "Raja". The later picture was acclaimed as the greatest psychological masterpiece and best of the year. Its exhibition rights were also accquired for America. "Kanwara Baap" proved to be one of the finest comedies. His recent is "Veer Kunal" acted and directed by himself. This has proved another box-office hit. He has also acted as the leading male in Jayant Production's "Insan". Kishore stands disillusioned today as he thinks he has been unable to materialise his dreams. Yet he refues to be beaten and proposes to do still bigger things. He, infact, can be called an idol breaker. He is hospitable, cheerful and of reserved natute. Studying and photography are his favourite pastimes.

Permanent Address:—
Caddel Road, Shivajee Park, Mahim—Bombay.
Office :— Bombay Mutual Building, Hornby Road, Fort, Bombay.

KUSHALYA, was born at Lucknow in 1929. She was a born artiste and joined the film line when still a child of seven. In 1936 she made her first debut as an innocent girl in a picture of Prince Movietone. Those connected with the industry could clearly see in her the high histrionic merits required to become a top-notcher and since then she has worked in various concerns such as Siroj, Sagar, Prakash, Sunrise, National, Janak, Wadia and Minerva.

She won acclamation for her performances in "Station Master", "Rai Sahib", "The Only Way", "Ankh ki Sharam", "Ghar ki Laj", "Parekh" etc.

Inspite of her being young and beautiful, she is not haughty. Sweet to fault she wins you with the very first smile. Her exquisite acting is a treat to watch. Her rapid rise is due to her graceful beauty, voice, personality and unusual histrionic talents.

She possesses a congenial nature. Before taking to the screen she was deeply interested in music and dance. Studying and chalking out new designs for dresses are her favourite hobbies.

Chic, young, sturdy and daring, she is an artiste of great calibre.

KUSUM DESHPANDE. She is the wife of Mr. Vasant Thengdi, a well-known actor, and the elder sister of Ranjana, a Prakash starlet. Nagpur is her native place but she was born in 1914 at Bombay where her grandfather was a manager in some Mill.

She received her tutoring at St. Ursulla High School, Bombay upto the 6th Standard and left in 1930.

In her school too she was interested in acting and took active part in dramas and concerts. In recognition of her excellent performances she was awarded the first prize in the school shows. After finishing her education she interested herself in national and political movements.

Sohrab Modi was a good acquaintance of Kusum's father and having taken his permission she approached Mr. Modi. For two years continuously she went on visiting Minerva Studio regularly in order to acquire experience and training. She was, however, not getting any remuneration, and to compensate this she used to give song recitals at the A. I. R. Bombay. She was also alloted some secondary roles in Marhatti dramas played and broadcast from the radio station.

Her first screen debut, however, was in Hans Pictures "Ghar-ki-Rani" in which she played the role of school master's wife. Her next appearance was in "Pehla Palana"—a Marhatti picture directed by Dhamji. Having played supporting roles in Saraswati Cinetone's three pictures, she appeared in Atre s "Charno-ki-Dassi" in a side role. Now she is working in "Wamaq Ezra" and "Zamin Asman". She has also played a minor role in Ramnik Productions' "Village Girl".

On the 30th January, 1944, she was married to Vasant Thengdi the debonair and handsome artiste of the Indian screenland. She thinks "Nara Nardi" (Marhatti) is her best picture. She has played in about 20 pictures.

Her only hobby is to attend to household management and cooking. Kusum is a homely girl with delightful and mannered habits. Smile is always playing on her face and candour never forsakes her.

She attributes her success to Baborao Pandharkar and Director Winayak.

Permanent Address :—
Thakur's Bugalow, 2nd Green St. Santa Cruz, Bombay.

KRISHNARAO, Master. (Music Director—the man who set many of the famous Prabhat Pictures ablaze with a stupendous music—was born in 1898 at Alandi Deo, a place thirteen miles from Poona.

Since the very beginning music ran in his blood and he became the disciple of late Gayanacharya Bakhale. After getting well-versed in music he joined Ghand hrava Natik Mandli and worked there for 18 years as an actor and music director.

It was after having built up so much fund of experience at his back that he joined Prabhat in 1934. Here he has directed music for such sensational pictures as " Dharmatma ", " Amar Jyoti ", " Wahan ", " Gopal Krishna ", " Admi ", " Padosi " etc., etc.

He then left Prabhat and came over to Bombay to set the tunes for Principal Atre's " Vasantsena ". Thereafter he was entrusted the music direction of Rajkamal Kalamandir's " Mali ". His more recent picture is Prabhat's " Lakharani "—a musical hit in which Master Krishna Rao has come with a new style in music.

Krishnaji Ganesh Fulambrikar—to give him his real name—is thus an accomplished artiste and to crown it all he is also the principal of the Bharat Gayan Samaja established by his late ustad Gayanacharya. He is also the author of some books on Sangit.

Master Krishna Rao is very much against employing English tunes. He thinks they spoil the originality of Indian Sangit, and the result is a hybrid music, unimpressive and uneffective.

He thinks his success has been due to Director V. Shantaram who always encouraged and lent ready assistance to him.

He is fond of touring and sight-seeing and his favourite game is cricket.

Permanent Address :—
Ganesh Bhavan, Tilak Wadi, Poona 2.

KARDAR, A. R. an example to film aspirants: There are very few people in our film industry who can set an example to others. One such person is A. R. Kardar, producer, director and proprietor of his own company now. Kardar is not one of those who should double and treble responsibilities just because they want to come into fame. He is a director first and foremost, and if he has also become producer and proprietor of his own company, it is because of dire necessity. It is a well known fact that idealism and business do not somehow go hand in hand. In film making, as in any other business, the director is always inclined towards art, and the financier always drags the picture towards the box office. Kardar, even after making several successful pictures, which established him very well in the Indian film firmament, was not happy or satisfied, because his artistic bent of mind was not satisfied. He wanted to have a picture made by the artistic urge in him, unhindered by financial considerations.

So it is, that Kardar started his own company, without much finance. It is significant, that he did not even work himself into the clutches of financiers for the sake of being called the proprietor of a company. Today Kardar Productions is an established name in the film production field, and the Kardar brand, the solid " K " stands for quality in films—a quality which is a type of its own.

Like anybody else, Kardar started his film career from the lowest rungs. He started his career as a film artiste in Imperial Film Company of Bombay. The greatest urge in him to become a director made him give up the idea of remaining a film artiste.

In 1928, he floated his own company by the name United Players Corporation at Lahore and produced and directed more than 12 silent pictures which created furore. With the advent of talkies he closed his concern and produced in Lahore his first talkie Heer Ranjah. In 1931, he shifted his activities to Calcutta and joined East India Film

Company, as a director. His pictures "Aurat Ka Piyar", "Chandra Gupta", "Sultana", "Baghi Sipahi" and "Milap" brought tons and tons of money to East India Film Company. When East India Film Company changed its banner, Kardar came to Bombay on the 1st November, 1937, and got important assignments in the General Film, Ltd., which was then at its zenith. "Baghban" was directed by Kardar for this concern which was immensely popular for its sheer theme and directorial skill. He then joined Ranjit under whose banner he directed very successful pictures like "Thokar", "Pagal" and "Holi" which established his name and fame throughout the country.

In the beginning of the year 1942, he began preparations to start his own independent film producing company. His perseverance and hard labour bore fruits and he established Kardar Productions in July, 1942.

Here Director Kardar came with a bang and gave his first independent picture "Sharda" produced under the banner of Kardar Productions. Sharda won spontaneous applause wherever released. Upto the middle of 1944, he produced about eight pictures namely, "Namaste", "Sanjog", "Qanoon", "Jeevan", "Geet", "Pahle Aap" and "Sanyasi". They were all successful at the box office. Today Kardar is engaged in one of the most ambitious projucts the Indian film ever undertook. He is making a picture of the story of "SHAH JEHAN". He is lavishing all his resources into this film and expects it to raise the very standards of film-making in India. Kardar has also been the patron of several other directors and stars who have thrived and earned name under him.

Today, after having established himself, Kardar is always ready with open hands to encourage new talent in any sphere of film-making. For the year 1946, A. R. Kardar has chalked out a brilliant programme of pictures to be directed and produced by him. In the wake of "SHAH JEHAN" comes "KEEMAT" under the direction of Nazir Ajmeri, the writer of Sharda. Another highly powerful and mirthful story "NATAK" is being directed by S. U. Sunny.

After the completion of Shah Jehan, Mr. Kardar will start a very gripping social story, the paper work of which has since been completed. The subject matter of this story has a strong universal appeal.

LILA DESAI. Perhaps the first inter provincial product in our filmland —was born at New York while her parents were on a sight seeing tour around the world. Her father was a state physician at Rampur. Lila received her schooling at Calcutta but due to ill health had to cut short her studies. Her father was a lover of music and her mother an accomplished instrumentalist. Thus music was in Lila's very veins. She was much interested in dances. She joined Film line against the wishes of her parents. While giving a recital in a benefit performance at Lucknow she came into contact with Hem Chandra who brought her to New Theatres where under the able gurdance of Nitin Bose she rose to be a star. Her role in "President" was magnificent and 'Killing'. She has since then given successful portrayals in pictures like "Kapal Kundla," "Nartiki", "Dushman". Shararat", "Mujrim"; "Praya Dhan", "Tammana", "Kaliyan". She has recently completed "Meghdoot" and "Dev Kanya".

Her ambition is to give away her whole life in dancing. She has all the qualities of a successful dancer and is extremely hard working. Through constant practice she masters her dances. She does not believe in giving classical dances in the films. For these, she thinks, will not interest a common cine-goer. She mixes a number of dances and tries to make the whole show attractive.

She also thinks that artistes can become good producers as having worked themselves they can appreciate the art of films better. May be she is herself contemplating to become one.

She has some ideas too and thinks that film industry in India feeds thousands of people and also does much good to the Nation. She is very lazy in replying letters and she thinks it is a bit of criminal on her part. She does not get much of leisure these days and whatever time she gets she devotes to dancing and is also interested in the politics of the country. Occasionally she goes to pictures—Indian as well English.

Permanent Address :—Rahat Villa, Worli Sea Face, Bombay.

LATIKA (Miss). Her first appearance was in Minerva's "Raedas" wherein she appeared as a dancer. She is a new comer to the screen and her real name is Anges Webber. Born at Darjeeling on the 3rd October, 1924, she hails from a respectable Anglo-Indian family. Her father Robert Webber has been working as P. W. I. in the Darjeeling-Himalaya Railway for nearly 10 years. At present he is holding a responsible post with the Indian Stores Department, Bombay.

Miss Latika passed her Junior Cambridge Examination from the St. Hen's Convent, Darjeeling in the year 1936-37. In her school days she had special aptitude for English dance. She learnt it to a degree of perfection during a short period. Later she took a fancy to Indian dance, having seen that art at various concerts and pictures. It was not an easy job for this girl to learn oriental dance easily, having been trained in an altogether English style. The artiste and the ambition in her, however, struggled to achieve the end and in amazingly short period her feet learnt to follow the rytham of "tabla" instead of box trot and Rhumba step movements.

In 1944 Keki Modi, a friend of hers, took her to Director Sohrab Modi who with his unusually scrutnizing eyes discovered in her the talents to become a star of the Indian screen. He gave her a chance in "Raedass" which she acquitted most successfully. In Minerva's next picture "Prithvi Vallab" she was alloted a minor role and a dance performance. In "Parakh" she played the role of a coquette winning laurels from press and public alike. Her part in "Dr. Kumar" was equally praiseworthy. Her recent pictures are "Sathi" and "Bairam Khan".

Miss Latika is a fascinating blonde and a damsel with a knack of playing mischievious roles. In temperament she is sober and gay. It would perhaps be premature to make a judgment of her real talents but taking into account the success achieved by her in such short a while, her future indeed stands assured for fame and popularity.

She reads bible often but her outlook is modern. Swimming, riding, cricket and badminton are her favourite hobbies. Can speak Nepalese, English and Urdu with ease and fluency.

Permanent Address :—
Top Floor, Mohammadi Mansions, Near Byculla Bridge, Bombay.

LILA CHITNUS. The onetime star of our screenland—took to screen as a profession after passing her B. A. She comes of a mixed parentage, her father Nagarkar was Mahrashtrian while her mother a Jewess. Her father was professor of English at the Elphinston College, Bombay.

Leela was married to G. V. Chitnus, M. A. Ph. D. (London) a reputed journalist and at present the editor of Marhatti Weekly "Chitra". She had three children by him and then obtained a divorce. Her second marriage was with C. R. Gvalani who is now the producer and promotor of Chitra Productions Lahore. She has borne more children as Mrs. Gvalani and at this rate she is sure to become the champion mother of Indian screenland ;

Her first appearance on the screen was in Adrash Chitra's "Dhuwandhar". Thereafter she worked in many second and third rate pictures without impressing the audience or the film fans. It was chiefly through her pictures for the Bombay Talkies that she acquired some fame and popularity. In Ranjit's "Sant Tulsi Dass" her part was quite successful.

She might have successfully rocketted into stardom but the idea of the producers seemed to be to put her as much on the screen as possible. Perhaps the idea was to make her popular but the purpose failed miserably. And her not-too-good face became a drag on the films.

Leela became intoxicated with her few successes and all of us know over-confidence is a dangerous thing. She wrote, acted and directed "Kanchan"—a miserable flop. The result was most tragic and whatever popularity she had gained disappeared.

She has separated now from her second husband too. Camera has rather been kind to her, but if you were to meet her personally you might be taken aback. She wears spactacles and is quite unattractive otherwise. Her return to the screen from the wise and lovely retirement into which she had gone, is reported but is much doubtful if she can meet with a good reception. This one-time-good-artiste should better keep busy with the maintenance and bringing up of her numerous children.

Permanent Address :—

Woodland, Off Mahim Bazar Cross Road, Bombay.

MAHESHWARY, Jagan Nath, Seth. (Producer). The name of Seth J. N. Maheshwary today in Punjab—may in whole of India—represents the pioneering spirit and the brilliant example of his career will always remain a hallowed milestone in the history of our film industry.

Born in March, 1901 in a wealthy family of Amritsar, Maheshwary is the grand-son of Rai Bahadur Narsingdass Metha. He received his higher education at Amritsar Khalsa College and left while an undergraduate in the days of 1921 noncooperation movement. Thereafter he started his life as a clerk in the Imperial Bank branch of Amritsar. Simultaneously he was doing business. He resigned his post after some time only to become a businessmagnate. Now he is the head and proprietor of Messrs Bishan Sahai Om Prakash—a reputed firm of Amritsar. He also owns another big firm dealing in piece-goods.

In addition to this Maheshwary is also the director of one of the biggest exchanges—The Amritsar Indian Exchange.

It was as late as 1941 that this dynamic man decided to profit the film industry by his lone initiative and enterprize. He floated Maheshwary Pictures and its maiden picture in Punjabi was "Ravi Par". Since then he has produced "Pagli", "Ragni" and recently "Kahan Gaye". Through these pictures he has given to the public a medium of novel entertainment and an intellectual stimulant. He proposes to produce still better pictures in future.

Seth Maheshwary is a man of business acumen and foresight. His life has been one of romance, and that throughout his life, fortune has played fair with him and destiny has repeatedly been favouring him. He will ever remain a source of abiding inspiration, for verily he is one of the big guns.

Maheshwary loves fine arts and possesses an esthetic sense. These qualities made him to take to the film industry. He is of very hospitable nature. Going to English pictures for the sake of gaining inspiration is his pastime.

Permanent Address :—C/O Bishan Sahai Om Prakash,
Rai Bahadur Narsingdass St , Amritsar.
Office :— Maheshwary Pictures, Mecleod, Road, Lahore. Phone 4828

Meri Ankhne

Night Bird

Khyber Pass

Noor-e-Wahdat

Professor Wāman

Sonera Sansar

Padosi

Bhagat Kabir

Akela

Gorakh Aya

MAZHAR KHAN, Arifullah Khan belongs to a noble Pathan family of U.P. and hails from Dhar State. Early in his youth, the 'artiste' in him impelled him to shake off the yoke of police officialdom into which he was harnessed without consultation.

By sheer dint of his courage, perseverence and determination, Mazhar Khan got a footing in the film world against odds. He started his career as an artiste in the Imperial Film Company and his first assignment was that of a villain for which by health and physique he was amicably suited. After his first performance, assignment of film roles came to him one after another in succession.

Today Mazhar Khan stands out as the most outstanding character-actor of India. In the field of make-up, he has no parallel in the Indian film industry. Within the span of twenty years, he has worked in more than one hundred twenty pictures. His 120 roles include almost all the vocational and professional specimen of human life.

He has lived the life of a labourer who earns his bread by the sweat of brow and twice ruled India as Akbar the Great. Between these two extremes, he has been a whimsical millionaire, an idiosyncratic money-lender, a kidnapper, a usurper, a crusader, a highwayman and a sadhu. Thus Mazhar Khan has passed through the varies of film life and has enriched himself with varieties of film experience.

Well equipped with the knowledge of every branch of the film industry, Mazhar Khan has lately entered into the realm of production and direction. Within the short period of four years, he has produced and directed "MARVEE", "YAD", "BARIBAAT" and "PEHLI NAZAR". All these pictures give a noble message to the country and the people. "MARVEE" is a timely message of Hindu-Muslim unity. "Yad" depicts the life of a under-dog. "Bari Baat" rings into the ears of illiterate Indian masses the message of education. "Pehli Nazar" picturises the life of Muslim nobility, made bitter by family fueds. His pictures under production are "NAIYYA" and "SONA" or The Gold. The latter is under the banner of Mazhar Art Productions, his own concern.

As to the future of Mazhar Khan's plans, he does not believe in giving tall talks but doing things and his thousands of his fans will anxiously await his future doings.

Permanent Address :—Mazhar Art Productions, The Palms, Main Road, Dadar, Bombay.
Telephone No : 60579.

MEHBOOB Ramzan Khan better known as Mehboob in the Film world, was born in 1905 at Kashipura, Baroda State. He was not one of those who are born with silver spoon in their mouth and so young Mehboob had to struggle in the earlier part of his life for existence. Education was out of question for him as there were no proper means to have the same. In search of livelihood therefore, he came to Bombay and joined the Imperial Film Co. as an extra in 1929. By sheer dint of hard and earnest labour he soon rose to be an artiste and played in the silent pictures under the direction of Director Choudhary and late Director Misra. Later on he worked as side hero in Sagar's first Talkie picture "Romantic Prince" with Master Vithal and Miss Zubeda in 1931 He also worked in some other pictures in the same concern. All this time Mehboob was pinning for the day when he would become a director. He shifted to Sagar and after years of toils in various departments got a chance to direct "Judgment of Allah". Mehboob threw himself heart and soul in the direction of the picture. Honest efforts bear fruits and this picture carried with it the fame of its Director throughout the length and breadth of the country. Fate turned more magnanimous towards this ambitious man and Mehboob got opportunities to direct pictures like "Watan", "Jagirdar", "Manmohan" and "We Three". He then joined the National Studios and directed "Woman". The success of this picture made him the producer of the same Studio. As a producer he brought out "Sister" and "Roti" which added to his previous reputation as a Producer director. In 1942, Mehboob floated his own concern now known as Mehboob Productions under whose banner he brought out his first picture "Najma" quickly followed by "Taqdeer" which shot him into the sphere of Front-rank Producer-directors of India. This genius of few letters won him the Best Direction Award for "Woman" in 1940 and "Najma" in 1943. The meteoric rise of Mehboob is varily another romance of the screen. His recent picture "Humayun" has not, however, come upto expectations. Immense gains should not turn his head and he should continue to put the same fire as he did in "Woman" and "Najma".

Mehboob is a man of few words and his main hobby is perfecting the art of direction.

Permanent Address :—
Mehboob Productions, Tardeo, Bombay. Phone 45737.

MIRZA MUSHARRAF was born at Shujjahabad (Punjab) on the 12th June 1912. His father an Inspector of Police claimed to be a scion of Royal Mughal family.

Mirza was interested in journalism and literary work right from the beginning. Having matriculated from Dayal Singh High School, Lahore, in 1930 he got chance to work in Daily Zamindar, Tariyaq and Shahid. He was deeply nationalistic in views and accordingly became the Secretary of the Muslim Nationalist party of the Punjab. Later he joined Congress and acted as a very popular Secretary of the Lahore District Congress Committee. On account of these political activities, Mirza has also undergone a brief spell of imprisonment. His father being a police officer, was pressed by high officials to stop his son from anti-Government activities. Mirza was put to an awkward position and for the time being cut himself aloof and diverted his attention to other fields.

He approached Mr. K. Sardar who was then the proprietor of the Rainbow Pictures. He persuaded him to make his debut as a comedian in his picture "Qazaq-ki-Ladki". This was in 1934. His role was appreciated and in a shortperiod he became so popular that many producers offered good terms to him. Uptil now he has worked in about 50 pictures, noteworthy of which are "Milap", "Baghban", "Ghar Sansar", "Ghar-ki-Laj", "Ma Baap", "Rai Sahib", "Pya Milen", "Ujjala", "Nauker, "Dost", "Koshish" "Ghar" and "Nek-Parveen".

Mirza is a consumate actor and playes his part with intelligence and aplomb. "Ujjala" is his best picture for in it he plays his role with a restraint and in a polished style, in striking contrast to his other pictures. In recognition of his brilliant performances he has won several medals and credentials. He has got thousands of fan-followers. His comic acting creates a mirth-quake. He is, however, confident that if given the serious and characteristic roles he would be able to exhibit his skill still better. But believe it, that even if he is given such a part the audience is bound to laugh at his very appearance on the screen.

He is a topping funster of the screen and off the screen he is contemplating to start a monthly magzine 'The Loudspeaker'. He is very hospitable and amiable. Now a days he is Managing Director of Popular India Production Ltd.

Permanent Address :—
120-A, Lady Jamshedji Road, Mahim, Bombay.

MOTI LAL

MOTI. His full name is Moti Lal Rajwansh and was born at Simla on 4th December, 1911. He belongs to a respectable family and his father left this world when Moti was still in his craddles. He graduated from the Hindu College Delhi in 1929.

His entry in the film line is by a stroke of accident, so common in the industry. With an idea to join Navy he had gone to Bombay where he came across Director K. P. Ghosh, who advised him to join the film line. The die was cast and Moti joined the film industry in the year 1934. Little did he realize at that time that one day he would shine as the brightest luminary on the film horizon. In his very first appearance in Sagar Movietone's " Lure of the City " he gate-crashed through the movies and became star overnight. The picture showed him as an actor of great calibre with histrionic talents of high order. He continued in Sagar for sometime and acted in pictures like " 300 Days and After " and " We Three ". Later he shifted to Saraswati Cinetone and played the lead in Director Choudhary's " It is True ". After that he joined Ranjit and won highest applause and greatest ovation from the public in his pictures like " Pardesi ", " Shadi ", " Iqrar " etc. Now he is a free lancer and as such has appeared in " Biswin Sadi ", " Pratigya ", " Age Qadam ", " Taqdeer ", " Kalyan ", " Pehli Nazar " etc. Moti Lal adds to his popularity with every picture. All his films exhibit the fertility of his genius, the poignancy of his humour and the exactness of his judgment. In addition he gives a definte ' Moti ' touch. The enviable position he has attained in the filmdom is not a result of few flukes. His linguistic dexterity enhances his histrionic versatility.

Moti Lal has very liberal views on religious matters and is as popular off the screen as on it. Swimming and racing are his favourite pastimes. His main hobby is studying and he possesses a big liberary containing numerous books from which he derives solace and comfort. With a pleasing personality, genial disposition and refined manners, Moti is, in short, a whole man.

Permanent Address :—

138, Malabar Hill, Bombay. Phone 40406.

MEENAXI. She is a Maharashtrian and is married to Mr. Shirodkar. Her rise in the film industry is verily another romance in the Indian screen-land. Her debut in Director Winayak's "Brahamchari" stands alone in its individuality in many ways. She received thundering applause and overnight became the unforgettable 'Bathing Beauty,' of the screen. As 'Malti' in "Brandy ki Bottle" she won further laurels. Her subsequent pictures are "Devta", "In search of Happiness", "Lapandar", and "Sangan". Recently she has acted in "Ram Shastri" of Prabhat as the heroine. In keeping with her fame and tradition she has given a superb and unique performance in a most difficult and vovel role.

Meenaxi affords plenty of amusement and exceeds glamour on the screen. She is an unusually interesting type and can be used with great advantage in certain roles. Meenaxi is certainly making a bid towards greater honours and considering her talents, as disclosed, she deserves all the chances that can be given her. The number of her fans is rapidly rising.

MEHTAB. Her real name is "Najma". She was born on 20th April, 1918 at Bombay. Coming to the screen she captured many a heart by her bewitching beauty. In 1929 she entered the Filmdom and worked for numerous concerns including Ranjit Movietone, Prakash Pictures, Film Corporation, Unity Productions and Kardar, Productions. As a stunt actress she could not impress much. The second phase of her life started with the production of the famous Muslim social—"Qaidi"—It was a pleasant change and her unique role was a treat to watch. Thereafter she attained the height of acting in Kidar Sharma's "Chiter Lekha". In "Bhagat Kabir" she very successfully portrayed the role of an old mother and according to her own opinion too this is her best picture so far. Her other noteworthy pictures have been "Sharda", "Parakh", "Ek Din Ka Sultan" and "Sathi". Now she is also the producer at Central Studios and is the favourite of Mr. Sohrab Modi. She took to screen career due to her inherent taste in this line. Studying is her favourite pastime. She is very fond of pracious and glamourous dresses. She confesses of Kardar's and Sohrab's directorial talents. She has recently married with Mr. Sohrab Modi under the Cicivil Marriage Act.

Permanent Address :—
Sital Sagar, Walkeshwar Road, Malabar Hill, Bombay.

MASOOD AHMAD (Ansari). He was born on 16th February, 1921. First he appeared on the screen with Shyam as his film name. Later, however, he adopted his original name Masood Ahmad. He is a matriculate and was a good sportsman at school. Right from the beginning he had leaning towards music. It was in 1937 when he was on a sight seeing trip to Bombay that he came across Iban-i-Hassan, dialogue-Director of Bombay Talkies, through his friend Doctor Quraishi with whom Masood was staying. He joined Bombay Talkies the same year on the persuation of Iban-i-Hassan. He, however, did not get an opportunity to work in any of their films. He resigned service and went home. Some times later he was alloted a minor role in Everest Pictures, "Sitara" directed by Ezra Mir. His first important role was, however, in India Artistes' "Bahu Rani". Though the picture was not very successful Masood's role was highly appreciated. Since then he has worked in about 13 pictures quite successfully. Prominent of these pictures are "Nadan", "Abroo", "Pujari", "Kal ki Laj", "Rahgir", "Ishara", "Society", "Devar", "Naqad Narain", "Nek Parveen" and "Bhanver".

In his opinion "Nadan" is his best picture. As a hero he has worked against Sitara, Sawarnlata, Nur Jahan, Mumtaz Shanti, Khursheed Jr; and Shamim.

Mr. Masood comes of a very highly respectable family and is one of the few men in the industry who have taken to the profession to do something really good. He is endowed with personality, talents, handsome face and all the essentials that go towards the making of a star. He definitely holds out high hopes and bright promises and may finally emerge out with all his glory and grandeur. He is only waiting for a suitable opportunity to exhibit his talent potentialities of a big star.

Masood is recently married in a cultured family. His major recreations are singing, swimming and playing cricket.

Permanent Address :—

Gulshan Mahal, (3rd Fl) Lady Jamshedji Road, Mahim—Bombay.

MEERA OF BHABBI FAME

MEERA. Born on 10th November, 1919. Her real name is Muriel Alexander, and she is Christian by caste. Unlike most of the people of our Film Industry she comes of a most respectable family, with an honourable record of literary and administrative achievements. Her father Mr. Alexander is a superintendant in Local Audit Accountant General Office, and an ex-municipal commissioner. Her brother E. Alexander is an All-India cricketeer. The most fortunate man to whom she is a devoted and loving wife is Mr. R. N. Singh, Revenue Minister Charkhari State. Although she passed her intermediate from Benares Hindu University, yet from her infancy her inclinations towards fine arts, particularly Music reflected in her life so clearly that it could be very easily predicted that she would adopt a profession which would be more near to artistic tendencies.

It was through Mr. Seal General Manager Adarsh Chitra Ltd., that she joined screen. She made her first debute in Adarsh Chitra's "Dhooan Dhar", and thereafter she received offers from different producers. Late Mr. Himansurai of Bombay Talkies Limited was also one of them, whose offer she had accepted. Her work in "Nirmala", "Vachan" and "Bhabi" has immortalised her name in this industry. She has worked in Ranjit, Prakash and Minerva Movietone.

She is totally different from our stars. Intellectuality is her explicity talent. She draws her outlook on life from the literary study which is inherited to her from her ancestors. In her emotional make-up she is grief-loving, and in her home, she is a charming hostess. Music is her main hobby, and as "Music hath charm" her personality is also a treasure of charm, happiness, and courtesy.

Permanent Address :—
2 Railview Dadar, Bombay.

MUMTAZ SHANTI, born at Dinga, District Gujrat (Punjab) in the year 1922, her real name is Mumtaz Begum. Still in her craddles, her parents expired, leaving her to be brought up by her uncle. Like an orphan she used to serve everybody in her childhood, passing her days in toil and suffering. During these days of adversity Nature played her part and Mumtaz became well-versed in household affairs, embroidery etc. She was sent to the local school where she manifested her intelligence by passing fourth standard in two years. Her uncle who was a head constable in those deys was later on transferred to Lahore where Mumtaz found better opportunity for studying and learning music and dance.

Her first effort to enter the film line was foiled when Shorey Pictures did not think her to be fit to play in their picture "Sohni Mahiwal". Her ambition, however, was fulfilled when Wali took her to East India Film Co to play the title role in "Sohni Kumharan". Although this was her first appearnce on the screen, it was magnificent and Mumtaz left many other versatile artistes miles behind in acting. Shorey Pictures were not too late and lost no time in signing with her to play the leading role in their sensational screen debut "Mangti". This picture broke all records by a continuous run of 65 weeks at Lahore, and Mumtaz atonce shot up into the stratosphere of fame and popularity.

There was another big gun at Bombay—Rai Bahadur Chuni Lal—who at once secured Mumtaz's services for Bombay Talkies "Basant" and "Kismet". Her roles in both these pictures made her the greatest star of the Indian Screen! Thereafter she became a free lancer and worked in many pictures like "Badalti Duniya", "Pagli Duniya", "Swal", "Lady Doctor", etc. Now She has entered into contract with Filmistan Ltd.

Tall, lithe and supple with fascinating features and soft complexion, Mumtaz adds beauty to her performances by the movements of her hands and with a thrilling pathetic voice.

She is now Mrs. Wali and as such is leading a happy life. She is not talkitive like most other actresses, prefers to remain silent even on the sets and does not mix with everybody. Cooking is her favourite hobby. She contributes charitably for the orphan houses.

She thinks "Sohni Kumharan" is her best picture.

Permanent Address :—

Caddel Cross Road, Sea Face, Shivaji Park, Bombay 28.

MONAWAR H. Kasim. (Director) was born at Lahore on the 21st September, 1916. He hails from a highly respectable family and his father Khan Sahib Sayed Qasim Shah was Executive Engineer in the N. W. Railway. He died of an accident when Monawar was yet in his craddles.

In 1934, Monawar passed his matriculation from the Central Model School, Lahore and then joined F. C. College for further studies. After sometimes he left for Egypt where after a short sojourn he came back to India. Before joining the film line he served as an A.S.M. at the Badami Bagh Railway Station Lahore and other roadside Stations in the North Western Railway for about three years. During his school days he was a first rate sportsman renowned for javlin throw, long jump and field events. He used to take part in dramas too as an artiste and Director.

Monawar had ambibed a great yearning for the films since his early childhood. He used to visit theatres frequently and later developed an interest in going to English pictures (silent). His little brain was always busy imagining the enigmas of film production. He was too little to solve these riddles and as he grew up the mystries in which films seemed wrapped, gradually unfolded themselves before his curious and penetrating eyes. He picked up every book within his reach, on the Art of Film Making and having chewed and digested each, made up his mind to become a Director.

With a bull-dog tenacity he girdled himself to herald his entry into the filmdom and after some unsuccessful attempts with some of his friends at Lahore, he reached Bombay—where dreams have often become realities and ambitions have often attained their goals—for the transformation of his zeal and fervour into something material. With 'veni, vedi, vici' Monawar got a chance to direct "Patola", a Punjabi picture starring 'Khurshid'. He also played as a side hero in that picture. He has recently completed "Laj" for the Ayaz Productions.

Monawar is definitely a man with 'vestigia nulla retrorsum' as his maxim. He is a new comer to the screen but a very rich addition to the screenland. He is sure to make a hallmark in the field of films in a short period. Remember his name—Munawar H. Kasim—a potential million rupee mark of tomorrow. Very recently he has lodged his own concern, *viz.* International pictures.

Permanent Address :—
Manik Villa, Caddel Road, (Near Shrine of Ali Makhdoom Mahimi), Bombay 16.

MAJID (ABDUL MAJID SYED) was born at Furrakhabad in U. P in 1915. His father late Syed Mohd Fazal Shah was an overseer, who, due to exigencies of service, had to migrate to various places. Majid passed his M.S.L.C. Examination from Islamia High School, Etawah in 1929, and joined College for higher studies, but discontinued when he was in 1st year.

He started his career by promoting his own business in Leather at Akola, and later in 1935 Nazir of Hind Pictures introduced him with K S. Daryani and Majid for the first time appeared as an extra in " Sher-Ka-Panja ". He again played a minor role in " Sangdil-Samaj " in the same year. Before he secured the title role in " Bull Dog." Majid acted as an extra in many pictures. Since then he has played leading roles in " Gentleman Daku ", " Raj Kumari ", " Insaf ", etc. For, Krishna Movietone he has played in " Master Man ", and " Zamana ". In Hindustan Productions " Mud ", " Sowbhagha ", " Swaminath ", Circo's " Swami ", Sunrise's " Ghar ki Laj ", Tarun's " Parbhat ", Empire's " Darpan " he has played superle roles often that of an old man. Some of his latest pictures are National Artiste's " Marvi " Venus's " Nari ", Hind's Society, " Man Bap " Mahbub's " Najma ", Ranjit's " Babar " and Eastern's "Zeenat ", etc. In all he has worked in approximately 75 pictures. He considers " Mud " " Najma " and " Zeenat " his best pictures.

From the above it will be seen that Majid started his career in Indian Film Industry as an extra, and through his hard labour he has secured for himself such a distinguished position that his name only in the cast of a picture is sufficient to make the picture a success.

Abdul Majid has established a reputation for himself as the youngest character actor. This promising youth who has already won high personal tributes from the critics is a consummate actor and has bright future. Nevertheless, he is always thankful to Nazir who introduced him in this Industry. Majid is very busy man, but in his extra time he will welcome any companion to play with him Table Tennis.

Permanent Address :—
Paul Building, 3rd Floor, Vincent Road, Dadar, Bombay.

MADHOK, D. N. Was born at Gujranwala (Punjab) in 1902. Having graduated he started life as a clerk in the Railway Clearing Accounts Office.

This was, however, not a profession which could suit his bent of mind. An inborn and inherent artistic urge for story and song-writing was continuously troubling his mind to give up his job in the Railways. This turning into a burning frenzy, Madhok resigned his post and joined Paramount Company in 1930. He was also one of those who sponsored the Kailash Sound Pictures. He worked as a director in the Paramount for sometime and later joined Ranjit. There he iloted "Flame of Love", "Lure of Gold", "Three Warriors" etc, with consummate skill and perception. As a director he has given about a dozen films. It is, however, as a story-writer and lyricist that he has captured the entire market like a colossus. Among Madhok's well-known works mention must be made of "Hinustan Hamara", "Musafir', "Mirza Sahiban", "Kurmai", "Rattan", "Preet", "Nameste", "Pehle Ap", "Sharda", "Dassi", "Aie Behar" and innumerable others.

He is one of our all-round executives who has done great service and put in some very good pictures. Since the very day he lifted his pen to write plays he has been acclaimed as the foremost dramatist of our time. His songs are adopted with singular success to the silver screen and immediately they become the rage with masses.

A giant with gigantic ambitions he has never failed to prove his superb skill and versatile genius. And his unique characteristic is that he has walked in, so to say, into easy but phenomenal achievements in the varied spheres in which he has entered.

Besides Madhok, though not a musician himself, is one of those who have really realised the fundamental purpose of film music. He can analyse a story situation, determine its centre of emotional gravity and then find a tune that will emphasise that centre. Both in songs and background music he guides himself by the needs of the situation—to impress and accentuate the emotional import.

Madhok's consummate skill, exceptional genius and the fund of experience to his credit would make any picture an emotionalist's dream.

Permanent Address :—C/o Pancholi Studios, Lahore.
Residence :— Nisbet Road, Lahore.

MRIDULA. Her real name is Kumari Chandra Kanta. She was born on 2nd November in 1924 at Almora (U. P). Her father Mr. Udhay Singh Pawar is a well-to-do landlord of Almora District. Mridula's elder brother Mr. Jagat Singh is assisting his father in supervising lands and doing agricultural work.

Miss Mridula passed her High School Examination of the Delhi University from Queen Mary High School in 1940. She joined Inder Prastha Girls College thereafter and having studied upto third year left college in 1943. She is now married to Mr. G.C. Andley also of Bombay Talkies Direction Department and son of Rai Bahadur Mr. Ram Chandra M. A; a great educationist of Punjab belonging to Delhi.

In 1944 Mr. Amiya Chakravarty of the Bombay Talkies approached her through Mr. J. D. Mathur (Deesh) a Celebrated urdu writer alreardy known to her, and persuaded her to adopt the film line. With the consent of her parents Mridula was brought to the Bombay Talkies, where Mrs. Devika Rani was entrusted with the responsibility of looking after her.

Mridula was extremely lucky in getting the heroine's role in her very first picture—"Jwar Bhata". Her acting was appreciated by everybody and the success of the picture owes a good deal to the qualities of hers.

Mridula has done unexpectedly well and has bloomed into one of the most promising screen actresses. She has accomplishments and talents. She has a physical allure which comes very near to beauty and she knows the way to put the vital touch of that extra grace of femininity and life in it.

In addition she has a melodious and pathetically thrilling voice, singing its way into the audience's hearts. She is destined to become a top-liner "Prakash Pictures" have booked her for two pictures by V. Bhatt Director of Bharat Milap and Ram Raj. She likes to work in religious pictures better.

Hobbies she has none except staying at her home. She loves peace, loneliness and is calm like a modest Indian Girl. She is hospitable and of very cheerful disposition. She has an aptitude for Western and Indian dancing.

She thinks B. T. to be the best studio, Debki Bose to be the best director, Prithviraj to be the best actor, Durgabai Khote to be the best actress and Vidyapati to be the best picture. She says that Kanan and Pankaj are the best singing stars.

She has a definite idea about the independence and unification of India which, in her opinion, can best be attained through unity and a spirit of brotherhood.

Permanent Address :—
C/o Bombay Talkies Ltd., Malad, Bombay.

MEENA. Her real name is Khurshid Begum and Raiwind (Punjab) is her birth place. She is about 22. When she was a child she had a great liking for art and music. It was 1939 when she joined the film Industry *via* the portrayals of Minerva Movietone Ltd., and made her first debut in "Sikandar" and impressed her role with a fineness which could be recognized as exclusively her own and of which her recent pictures bear ample evidence.

Thereafter she was starved as heroine in "Phir Milenge" and did very well. In a prominent role in "Prithvi Vallabh" she simply excelled herself. Her other pictures have been "Bhaijan", and "Neelam" and forthcoming Pancholis' "Shehr se Door".

Meena is exceedingly engaging and puts on saries in a new fashion which makes male's hearts miss many beats. This dashing fiary has made good in many ways and by hitting the high-water-mark she has added tremendously to the increasing number of fans. She is realistic in her performances and dignified and graceful.

Beauteous, shapely, startling and seductive, Meena has been first Mrs. Zahur Raja and then Mrs. Alnasir and now again a Miss!

Permanent Address :—
C/o Pancholi Art Pictures, Lahore.

MUDNANEY, N. T. Ever smiling, one has to hold a magnifying glass to his features to find out a frown on his brow. Genial, courteous to the core and un-ostentatious, silent and steady worker that stands the fatigue of strain for over 18 hours a day and yet keeps smiling, that is Mudnaney.

Born in the year 1903, in the Province of the Punjab, he was educated in Sind. He passed his matriculation in the year 1926 and then joined D. J. Sind College. Mudnaney's father was a station master in the N. W. Ry., in the Punjab but son, unlike his father, had an attraction for business more than service. He started therefore a Clearing Forwarding Firm in partnership with Messrs. Tara Singh & Sons. In the year 1927, he took up to Exhibition Line at Karachi and thus stepped into the Cinema Industry. His first success came when he secured the Representation of the well known Columbia Film Corporation for India, Burma and Ceylon. He was the first Indian to secure this representation and hold it for a long time. He then connected himself with the Firm of Distributors: The Empire Talkie Distributors holding distribution rights for the R. K. O. Radio Pictures for Bombay and South India. He was also the Managing Director of the All India Theatres Syndicate, controlling chain of theatres in India. He later took up the Bharatiya Studios and the Grand National Studios and leased them out.

He is now a Producer and has produced pictures like: "Daughter of the Jungle", "Galloping Ghost", "Circus Girl", "Do or Die" and "Circus Ring". An indefatigable worker, he has ambitious plans to produce six pictures in the English language for the International market. His profound experience in the Industry will no doubt help him to achieve his object. Pleasant and obliging by nature he always helps those who like benefit by his experience of the Industry.

Permanent Address :—
Office, Main Road, Dadar, Bombay.
Residence, College Road, Matunga Bombay.

MAYA, BANNERJI. Her real name is Romola Bannerji. When as a school girl in Bengal she gave amateur performances as a dancer, little did she dream that within a short space of time she was destined to sway the other extreme of the Indian Continent with her accomplishment and the polished charm of her personality.

Born on the 7th September, 1914, this talented daughter of Bengal gave an early glimpse into her latent talents and revealed her proficiency in the tepischorean art while studying and learning folk-dances. However, to Surendra Desai—then of the Sagar Movietone, Bombay goes the credit of discovering and introducing her to the film world.

Maya signalled her debut on the screen with a successful portrayal of her role as the "Stormy petrel" in the picture "Jagirdar" and was rocketted into fame overnight. Acclaimed then as the "new find" of Sagar she retains that reputation to this day.

As Bina in "We Three" she is delightfully gay as a collegian and she is tragedy itself as the heart broken woman. In "Postman" she gives a dance—the first time on the screen—that is one of the highlights of the pictures as an exquisitely beautiful cameo.

Maya, with the finished portrayals of the parts allotted to her, springs new surprises and sets up record after record with every picture. Thus has been her tradition so far in pictures like "Seva Samaj" "Watan", "Kiske Sajan", "Eternal Music", "Anuradha", "Laxmi", "Apna Ghar", "Awaz" etc.

Flippant and volatile, Maya has a flair for mirth. The remarkably apt gestures with which she brightens her dialogues are in a large measure her own improvisations. She interprets emotional work, equally well, by her expression and voice with remarkable sincerity and conviction.

In private life Maya is gay, witty and vivacous, sometimes naughty but always nice. She confesses that the choice of a career, love of living a life of imagination and seeing herself as others see her prompted her to choose the film carrer. The portrayal of character, she maintains, is just so much of hard work and in order to keep fit she believes in and lives a carefree happy home life reflecting the same humour and audacious spirit in domestics that make her performances on the screen such delight treat to watch.

MOHAN SINHA. (Director) Born on 2nd December, 1903 at Indore, Mohan Sinha received his tutoring at the Local Maharaja Shivaji High School. Due to his interest in scouting etc. he could not set his heart at studies and left school before matriculating.

He is the nephew of General Bhawnani Singh and through his influence he was commissioned in the State Forces as lieutenant.

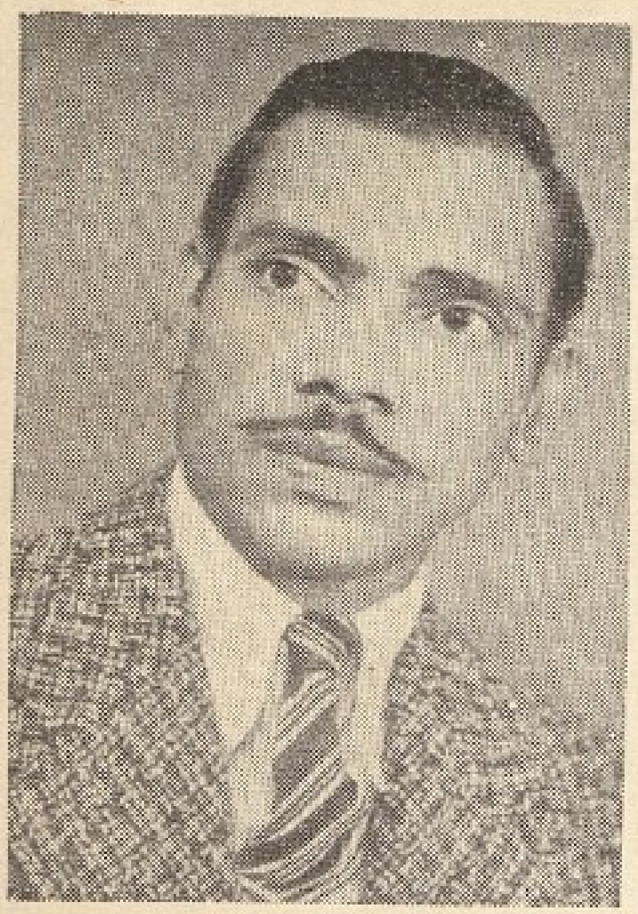
Mohan's brain, however, was neither meant for studies nor for military service but for the films. Under his inordinate desire to take to this industry as a profession he resigned service in 1932 and in 1933 started his own concern *viz.*, Navyug Films at Indore. Due to inexperience, however, the enterprise fondled and Mohan Sinah went to Bombay where he could get a wider scope for the fulfilment of his ambitions. There he floated Krishna Film Company and produced and directed "Fashionable India". This was his first independent attempt and a successful one indeed. Thereafter he worked for various companies such as Rajputana Films, General Films, Mohan Pictures, Circo Productions and National Studios etc.

Later he shifted his activities to Calcutta where he produced a picture "Shivraj-Ji-Ke-Sepahi" for his newly floated concern Murli Pictures This time again the venture failed and perforce he came back to Bombay. Here he directed "Industrial India" for General Films. It turned out to be a very successful picture and was subsequently entrusted with the direction of "Swastika" for Mohan Pictures. Some of its parts were banned by Government due to objectionable nationalist propaganda. Thereafter Mohan Sinha joined Circo Pictures and directed "Laxmi", "Vinmala", and "Anuradha"—all of which were quite successful.

Now he is the head and proprietor of the Murari Pictures which he floated in 1942. He has given two pictures since then—"Badalti Duniya" and "Krishna Arjan Yudh" the later being appreciated by eminent Political Leaders *viz.* Rajindra Prashad, Dr. Mukerjee, Vir Sawarker and Acharya Kriplani.

He has just completed "Omer Khyam" with Saigal and Suriya. He has no particular hobby excepting studying literature and books on film art or direction.

Permanent Address :—
Murari Pictures, Ahmad Chambers, Lamington Road, Bombay.
Telephone No. 46244.



MORE K. S. When most of the film fans watch a delightfully executed dance number in a motion picture seldom do they think of the person who must be responsible for composing such an entertaining item of the screen fare. But it is toil and labour of dance director that give these dances all the glitter and dazzle you watch on the screen. It is true that today when every branch of the film industry is overcrowded with stars, technicians and what not. Even the dance directors are invading the studios like the proverbial locusts. Perhaps today there are more dance directors than the number of pictures that are under production. Probably their number might reach such a prolific figure in very near future that in order to keep them all on the move, all our pictures shall have to be full of dance, dance dance and nothing but the dance.

But among this motely crowd of dance acrobats there is one man who has done a great deal towards saving the Indian screen dance from becoming a vulgar exhibition of sexy gestures. He is none other than dance director K. S. More, who could justifiably be called one of the progenitors of the modern Indian film dance. To him goes the real credit for assimilating the classical dance technique with commercial art and yet retaining its original dignity.

More claims to have very old contact with Indian screen. In fact this association with our movie-world dates back to the days of silent era when screen dances had to be performed like a pantimine show without the accompaniment of background music or songs.

Upto now More has composed dances for not less then 200 pictures and almost an equal number for the stage as well. But what is more important, he has trained quite a good number of leading stars in the intricacies of KATHAK, KATHAKALI, BHARAT NATYAM and other schools of classical Indian dance. Among the topliners who have had their dance training for different pictures include such luminaries as Jayshree, Mumtaz Shanti, Menka, Shushilarani, Shobhna Samarth, Naseem, Lila Chitnus, Snehprabha, Nirmala, Kusum Deshpande, Urmilla, Shehzadi, Radharani, Meenaxi, Lalita Pawar, Meghmala, Gita Nizami, Husnbano, Sunitra, Swarnalata, Najma, Yashodhra Katju, Shanta Rin, Zohrabai of Ambala, Miss Cuckoo the leading screen dancer. Besides he is the founder of BHARTEEYA NRITYA KALA MANDIR.

The rise of More in the Indian screen firmament is as exciting as his early struggles to pick up the rudiments of classical dance art. More's father had joined the Military and was stationed at Dibtugadh near

Hongkong at the time of More's birth and therefore it is with great pride that More claims China as his birth place. After three years the family returned to India and More had had his early schooling in Bombay Presidency at the family native place, Poona. But instinctively More was drawn more towards the fine arts than the dull and drab text books. At the age of eleven goaded by creative urge within, More left the school and home for Malabar and underwent a strenuous course of Kathakali Dance under the celebrated exponent Shankaran Namboodri. Now despondent, now hopeful, More went through some of the most trying times of his career here but finally emerged forth as a talented dancer. Gradually he mastered nearly all the intricate types of classical folk dancing ranging from Kathak, Kathakali, Bharat Natya, Candy, Chhaoo, Bali, Naga, Oriental and Manipuri to the Tap and Rhumba. More, it is interesting to note, is the only Maharastrian dance-director of the Indian screen. Also, it is not widely known that More was the only Indian who not only first came in contact with the immortal Russian Danseuse Anna Pavlova, before Udhayashankar, but who also accompanied her dance troup throngh out the Continent and participated in an Indian dance sequence of her ballet.

When More returned to India, the film producers vied with one another to acquire his services. Right from the day he landed in India, More became a much-sought-after man in film industry and upto now he has composed and executed dances for so many directors that it becomes difficult to count the number on your finger tops. More has composed dances for over 200 pictures including "Shakuntala" "Parbat Pe Apna Dera", "Yateem", "Panna", "Laila Majnu", "Preet", "Panna Dai", "Piya Milan", "Bare Nawab Sahib", "Rang Bhoomi", Mun-ki-Jeet", etc. At present he is busy directing dances for "Shravan Kumar", "Room No. 9", "Wamic Ezra", "Sassi Punnu", "Mira Bai", "Prithviraj Sanyukta", "Parikshya", "Saraike-Bahar", "Begum" and "Mai Kya Karun".

Apart from his work for the screen, More has trained not less than 1,000 students at his famous dance institute at Dadar. Whenever there is a charity show More is the first man to oblige the organisers with his dance items. And the National leaders like Mahatmaji, Pandit Nehru, Mr. Jinnah, Mr. Savarkar, Mr. Kher, Mr. Munshi and prominent people who have watched his dance performances some time or other make quite a formidable list.

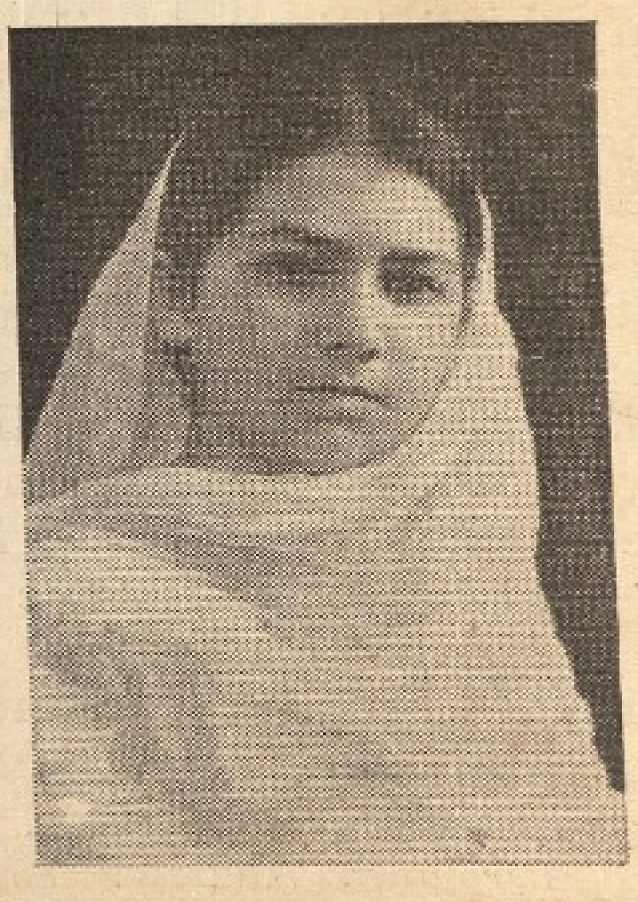
Only two years back More was commissioned by the Government to entertain the fighting forces on different fronts. On return he was awarded the title of "the Star of A. C. E. S. and O. S. R."

Hale hearty and bubbling with youthful enthusiasm, More is quite different form others. Call it modesty, call it simplicity or call it what you like, More just refuses to put on airs like other successful people in the film circles.

Permanent Address:—Poy Bavdi, Pittalwala Buildings, Parel, Bombay.

Monorama Winner of Trophies.

Monorama at Harbalb



Manorama at A.I.R.

MANORAMA, the well-known film-star of India, was born at Lahore, on 16th, August, 1926.

She received her early education in the Kinnaird High School, Lahore and her talents and aptitude soon attracted attention. She was hardly eight years old when she first participated in school functions and Y. W. C. A. concerts and won the first prize among girls.

At the age of 11 her father noticing her flare arranged to teach her systematic singing and under the influence of late Bai Vutsala Bai and on her advice as her first teacher in singing, she decided to adopt singing and acting as a profession after a successful performance at the All-India Radio Station, Lahore.

Later, Manorama came under the capable coaching and training of the well-known Music Teacher, Ustad Ashiq Ali Khan of Patiala from whom she obtained topping lessons in advanced and scientific singing.

The Ustad was so much struck by her promising talents that he selected her as a regular pupil from amongst numerous applicants—a rare honour and sign of success.

When Ustadji had to leave Lahore on an urgent call and Manorama found that her coveted training under him had to stop, she did not despair but continued her musical studies in the school of Bai Saraswati Bai, of Lahore.

By now Manorama's talents had been sufficiently elicited, trained and implemented and she began to figure regularly at the All-India Radio Station in all children's programmes. Every listener's ear soon got fond of her voice and longed for and easily recognised it and missed her when she was absent.

But Manorama, who had now begun to technically function and blossom was not satisfied as a mere radio artiste. Her genius prompted her to be a screen star and artiste where there was scope, as she desired, to express her songs and emotions in Dance.

The producers of Lahore were already familiar, with her voice and eager to secure, if possible, her services for their Song and l ance scenes and soon Manorama's opportunity came.

It was in June 1940, at the age 14, that her appointment was made for the 'dance and song' parts of "EK MUSSAFIR" and of "HIMMAT", by Kamla Movietone, of Lahore, on a salary of Rs. 150, p.m

Other invitations and appointments soon followed and Manorama was now playing her role in no less than half a dozen pictures, including such well-known films as "Khazanchi", "Patwari", Khandan", Panchi", "Mangti" each one of which was a grand hit.

And thus, as the above brief reference shows, Manorama has figured, developed, performed and succeeded.

Like Ceasar she came, she saw, she conquered (Veni, Vedi, Veci.) Manorama is now the very life and pulse of the film machine and film industry, not only in her own province but as qua other provinces as well where she has become known in connection with her War Effort Concerts.

Manorama's more recent pictures are "Shalimar" "Rut Rangili", and "Khamosh Nigahen" and is on the staff of the Govt.—aided film producers Messrs. Roop K. Shorey Company which has been specially selected for the production of suitable war films.

Manorama has a charming personality, she is most unasuming and has a reputation for being a very hard working and conscientious artiste. She has recently married with the famous artiste Mr. Alnasir.

Permanent Address :—
C/o. Shorey Films. Lahore.

MUBARIK. He is Mubarik Merchant. Born at Bombay on 29th January, 1909, his father expired when Mubarik was still an infant of two and a half years. He was then brought up by a Parsi gentleman who was previously a partner with his father in business. Mubarik received his education at St. Xaver's School and joined college to study upto B. A.

In 1929 by an accident—which usually guides men to their right path—he came across Director Altekar at a birthday party of one of his friends. Altekar was anxious to see educated and cultured people enter the film line. Mubarik was easily pursuaded, joined Ranjit and made his debut as a villian in their first picture "Pati Patni". Later he shifted to Imperial, thence to "Navijivan" and then Grant Anderson's Indian National Theatres doing Shakespere and modern plays in English on the stage. He is practically a free-lancer and has worked in more than fifty pictures.

He has played the lead opposite Durga Khote in "Sounghadi"—the maiden picture of Natraj Films of which he was also the producer. He is much in news these days and has won highest ecomiums for the able rendering and portrayals of his roles in pictures like "Kangan", "Tan Sen", "Lulkar", "Manorama", "Naya Sansar", "Kismat", "Chandragupta", "Tadbir", etc. ,etc. His role in Taj Mahal Pictures "Ujjala" is excellent.

Mubarik is an accomplished artiste with personality and by his performances he has stepped out to the forefront as a very popular actor.

Swimming, hunting, reading and billiards are his favourite hobbies.

Permanent Address :—
257 Frera Road, Fort, Bombay.

MUNSHI K. M. One of the most versatile Indian alive, was born at Baroach on the 29th December, 1887. He is a B.A. LL B., of the Bombay University and an Advocate at Bombay Bar. From 1937 to 39 he was the Minister of Home and Legal Departments in the Government of Bombay.

As a great social reformer, educationalist, author, journalist, playwright, politician, he is hard to be beaten. As a Gujerati novelist he has won undying fame. His style of writing is exquisite and superb and the interests of the readers unflagged. A wonderful mixture of author and politician, he combines in himself the qualities of a whole man.

In the prime of his life, Munshiji became a widower and in 1926 married for the second time Lilavati Seth —a reputed authress of Gujerati.

His stories which were filmed proved stupendously magnificent as he always holds a true mirror to life as an artiste. One of the films is that superb production "Prithvi Vallabh" acted and directed by Sohrab M. Modi. As a Home Minister of the Bombay Government he delivered a stirring speech at the Motion Picture Congress evoking a deep and lively interest in the film industry. It is, however, a pity that more of his stories are not made available to the screen—maybe due to his diverse and multifarious activities.

His works now number fortysix possessing a wide range. He has written social novels and dramas which have created a new literary tradition in Gujerat. His historical romances, on the authority of all-India critics, have the highest place in modern Indian literature

Munshiji was one of the first organisers of the movement of amateur theatricals in Gujerat, and the amateur dance in Indian style at Bombay. The Gujerati life owes not a little for the love of art and dancing which has become so popular in Gujerati homes, to the inspiration from his works.

He has also written several works on literary criticism. He has also been a brilliant author in English. Prof. D. P. Mukerji writing on Indian Culture characterises Munshiji as one of the greatest living literary tones in the country after Tagore and Iqbal.

Permanent Address :—
26 Ridge Road, Malabar Hill, Bombay.

NASEEM (Jr.) Miss Naseem (Jr.) younger sister of the famous damsel Shamim, was born on the 8th of February, 1930, at Lahore.

In Bombay she lived with her elder sister, Shamim and matriculated from the Victoria High School. She used to take active part in dramas while at school. When she saw her sister on the screen her interest in play and films further deepened. Gradually this turned into a passion and in 1944 her dreams materialised when she played an important role in Hind Picture's "Salma". She has since then appeared in Bombay Talkies "Jawar Bhatta", Kardar's "Sanyasi" and "Door Chalen" and Eastern Picture's "Zeenat". Her part in Jayant Desai's "Manorama" is the best and she endorses this view.

Looking to the relatively short time she has been in this Industry, the success achieved by her is remakable. With this speed, with her own industry and zealousness and due to the constant guidance from her elder sister. Naseem is sure to touch the highlights within a short period. The latter factor has been very significant and she thinks. that success would not have been so easy, had Shamim not been there.

From her very childhood, she has been irritable and of quick temper. Warm of passion she cannot entertain criticism or rivalry. Against these blemishes set the fact that she is intelligent; active, fearless and straightforward.

She joined films in 1944. It is a time of two years since then and the success achieved by her is startling and cannot but leave everybody gaping with wonder, and fumbling for words of praise. With her versatile genius and superb artistry she is, take it for granted, destined to outrun any other actress. Wait and watch her closely.

Swimming. walking and reading English novels—all appeal to her. Out of games, she likes badminton.

Permanent Address :—

R. K. Buildings, Lady Jamshedjee Road, Mahim, Bombay 16.

NEENA (The Most Beautiful.) So often it is just an accident which determines a screen career. For instance Neena who is now the brightest star in our film-firmament might never have considered a movie-career if she were not approached by Shalimar for the leading role in "Ek Raat" in 1942. In the picture she costarred with Prithviraj and created a sensation in the country. Since then she has been ruling the screen-world as the Mysterious Beauty Queen. Soon after she appeared in the head-lines when in Shalimar's super musical "Prem Sangeet" she had the leading role against Jairaj. In Shalimar's thrilling tragedy "Man-ki-Jeet" she became the idol of the millions by her stunning performance. Her fourth picture is Shalimar's outstanding historical romance "Prithviraj-Sanyukta" in which she has found a perfect medium for the display of her histrionic talents and as Sanyukta has become the very embodiment of the Princely charms of the Glory that was Ind. In 1946 she is playing the title role in W. Z. Ahmed's "Meerabai" and in Shalimar's ambitious production "Shree Krishna Bhagwan" this classic heroine of the screen will appear as Radha the classic heroine of Mythology.

In private life she is not what might be termed a glamour girl. She is human, understanding and sympathetic and that is perhaps one of the reasons why she has made such a rapid progress on the screen. In 1945 she was voted as the best dressed Beauty of the Indian film-world by the I. F. J. A. She is a cultured and well educated daughter of a prime minister and Member of the Federal Public Commission. In the studios where she is known as Begum Saheba , her radiating grace has made her the most popular figure in the institution.

Permanent Address :—
C/o Shalimar Pictures, Poona.—Phone 255.

NAZIR. He is the son of a pleader and born at Lahore in 1913. He matriculated from the Islamia High School Etawah (U. P.) in 1925.

In 1932, he entered the film line and acted in United Artiste's Corporation's (Lahore) silent picture " Brave Heart " as an extra. His first talkie was the Play Art Movietone's " Heer Ranjha" in which he played a supporting role. Migerating to Calcutta joined the East India Film Co. and played the role of Chanakya in " Chandragupta" His great chance came through their picture " Ab-i-Hayat " in which he played the hero and became famous overnight.

Nazir came to Bombay in 1934 and joined Kamal Movietone. He played the spot role in their pictures like " Printed Sin " etc. Shifting to Eastern Arts he played the lead in " Light of Love ", ' Sangdil Samaj " and " Zamana ". He then joined Ranjit and played in " Lure of Gold " " Three Warriors " etc. Later he acted in Sunrise Picture's " Ghar ki Laj ". Of late he has started his own company Hind Pictures. His maiden production " Sandesa " was a triumph of his directorial ability which showed quite a lot of imagination and intelligence and in keeping with his long experience on the screen he gave a very good performance, in addition. His second picture was ' Society " which proved a box-office smash and Nazir with his realistic acting was ably spported by the rest of the cast. His latest hit is " Laila Majnun " acted, directed and prduced by him. Now he is busy directing " Wamaq Ezra " and another forthcoming production of his is " Yadgar ".

He has recently been married to Swarnalata, who is his second wife.

Permanent Address :—
Hind Pictures, Dadar, Bombay.

NEEMO. His real name is M. M. Beg. Born at Calcutta on 27th December, 1903, he passed his Senior Cambridge and on being invited by Mr. Sircar entered the film industry *via* the portals of New Theatres Ltd in 1933. He had been editing " Akkas " for New Theatres —both in English and Urdu. Neemo is also responsible for the furore-making story of N. T. ,s " President ". On the screen he made his first debut in " Yahudi ki Ladki ". He worked in most of the N. T. s' successful pictures and his last there was " Kashinath ". Having become a free lancer thereafter his first picture as such has been Mazhar Art's " Pehli Nazar " in which he appears in a unique role which is devastantingly effective in its execution. He thinks his role as an old gypsy woman in " Carvan-e-Hayat " is his best. Neemo is a Westernized and sociable man. He has an obsession for races and billiards. He is known bettet in the race course than on the screen and is one of India's best at billiards.

NIRMALA, whose very name brings to the mind the fragrance of roses and the charm of beauty, was born on 17th June, 1927 at Benares where her father is a big dealer in gold and jewellery. Her schooling is very desulatory yet she can speak English and read and write Urdu and Hindi nicely.

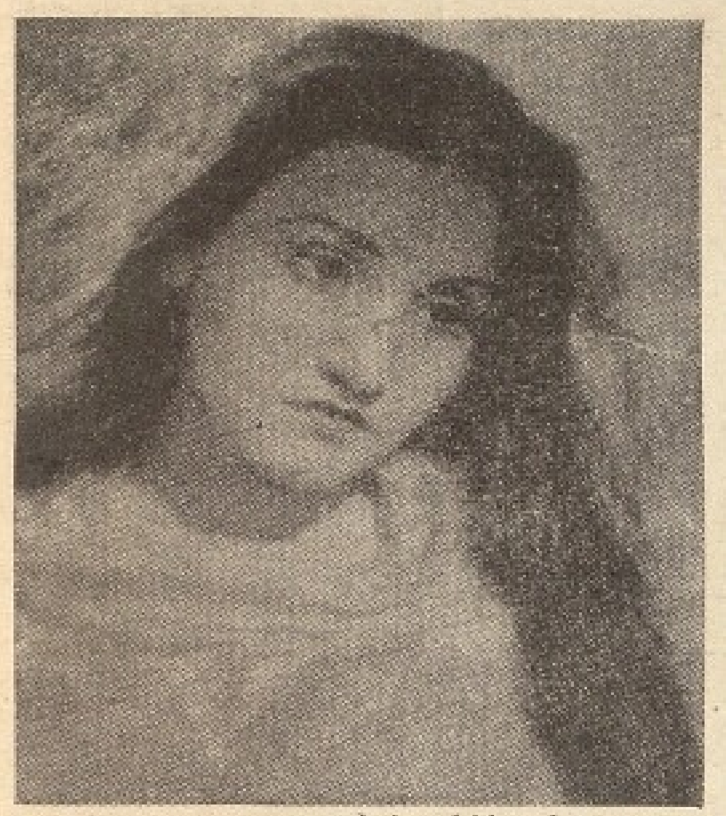
She was yet a darling of 14 when Mr. K. B. Lall brought her to the screenland. Under his direction Nirmala made her first debut in Bombay Cinetones" "Swera" opposite Arun. It was a personal triumph for her and the picture proved a hit. Since then she has worked in "Sharda", "Jeevan", "Geet", "Gali", "Pya Milan" and "40 crores". She is very apt at playing modest and coy type of roles.

Nirmala started her career at Rs. 400/- P. M. Since 1941 she is a free lancer and is getting big remunerations for her work. She is smart and beautiful. In her the Indian screen has certainly secured a new glamour girl. But glamour girl appears to be rather a misnomer. She has inmate charms, lively, fresh looking with a distinct personality of her own. Besides charming personality and histrionic talents she possesses exclusive charm.

She was inspired to take to this line by the acting of Shanta Apte and Vasanti and tried to master film songs while at home. This has helped her a lot and she can now pick up tunes with least diffic[illegible]. Nirmala, however, attributes her popularity to Mr. D. N. Madhok due to whose songs and tunes, she thinks, she has attained this success within such a short time-limit. She is, in fact, the smiling, singing swan of our screen. Her voice is clear and resonant; its modulations adjust not only to the tunes but to the emotion of the songs as well. She is married to the debonair and handsome Aroon—the versatile artiste of Indian screen. They two form an ideal couple.

Collecting photo albums and singing are her favourite hobbies. Playing table tennis and sewing are her favourite pastimes. She cherishes a desire to become a producer—for this we may wait until she grows a little older.

Permanent Address :—
C/o Mr. Aroon, Film Artiste, 227 Laxmi Nivas, Hari Nivas Bus Stand,
Lady Jamshedji Road, Bombay.



NUR JAHAN. Hails from Kasur (Punjab) where she was born in 1925. She joined film line through the efforts of her mother. Before adopting the profession Nur Jahan knew singing and dancing and was then known as Baby Nur Jahan.

She joined Maden in 1933 but was actually discovered by Seth Dalsukh of Pancholi Pictures, Lahore. This discovery was one of his major achievements. Her supporting role in "Heer Sayal" proved that she was a born actress. She never had to work her way up. She started at the top and with her excellent record is likely to stay there for many many years to come. She loves and enjoys her work because it is a means of expression of her artistic nature. She fits best in the role of a country girl.

Picture after picture of hers proved a hit—"Khandan", "Yamla Jat", "Naukar", "Duhai", "Zeenat", "Dost", "Gaon-ki-Gori", and "Bari Man". To every picture she brings a freshness and vitality, a gaiety of manner, charm of looks and a magic voice that acts like a spell.

By providing plenty of lusty actions she provides the sex-appeal to a picture. She plays her roles with remarkable understanding. Superb in both pleasant and pathetic situations she monopolises the admiration and sympathy of audience.

Nur Jahan has alluring talents. She is smart, ful of pep, vivacious and gives spicy portrayals. She commands a big fan following and is one of our most popular stars of the screen.

Though not so beautiful, yet her dark eyes and dark hair weild a bewitching charm and turn her into a big personality. She is the naughty but nice lady of the screen and a versatile box-office magnet. She is interested in cooking variety of dishes and embroidery is her favourite pastime. She is married to Director Shaukat Hussain Razvi and has two children by him.

Permanent Address :—

Uma Mansions, Harvey Road, Chopatty, Bombay.

NAWAB, was born in 1897 in a Kashmiri Muslim family of Lucknow. Before coming to the screen he had gained popularity on the Urdu stage. His first appearance in the films was in Madan's " Bilva Mangal". Thencefrom he shifted to New Theatres Ltd. Here he gave some masterly and epock-making performances in pictures like " Yahudi-ki-Ladki ", " Sapera ", " Lagan ", " Dharti Mata ", " My Sister ", and " Kashi Nath " etc. etc. Picture after picture of his was an unqualified success.

Of late he has become a free lancer and as such his first picture is Sunrise's " Ghar " in which he gives a most convincing portrayal. As a veteran character actor and as a comedian he is supreme and adds a lustre to every picture he works in. He takes his job seriously and is hardworking and intelligent. He can be sefely compared to any of the Hollywood character actor.

Nawab is one of the pleasant mannered actors of India. Possessing histrionic merits of very high order he has forged himself to the forefront. He always puts a mighty creditable performance and plays his roles with deep understanding of the character he has to portray.

NAJAM NAQVI. Born on 11th April, 1910 at Amroha, he is a graduate of the Aligarh University. On an invitation by Late Mr. Himansu Rai Naqvi joined the Bombay Talkies Ltd. in 1935, as a continuity writer. He has a unique record of having worked with credit in laboratory, editing, camera and all other technical departments. This is all in addition to his remarkable contributions as a dialogue-director and as an artiste portraying featured roles in pictures like " Achhut Kanya " etc. during the time he was associated with the Bombay Talkies. Naqvi's success in the directorial sphere is due to his consummate mastery over all the aspects of the film industry. His proficiency in field of film production has indeed carried him far. In addition to his sufficient literary qualifications he has thorough knowledge of Indian music too. As a director of B. T's " Punar Milan " he has shown insurmonutable dexterity and put in his best. His second was also Atre's second – " Raja Rani " which proved to be the biggest opportunity of his career. The spectacularise of Najam Naqvi as a director is definitely a pleasure to record. His " Panna " and " Prithviraj Sanjogta " have proved yet bigger triumphs. If hard work and sheer love for a profession are any indications of success, then Najam is the biggest hope of tomorrow and the future ' Najam ' the Great.

Permanent Address :—C/o Navyug Chitarpat, Poona.

NAVIN YAJNIK. He was born at Calcutta in 1912. He is an inter-provincial man, father being a resident of U. P. and mother hailing from Bengal. He is an under-matric and at school was one of the best sportsmen. Being a good speaker in addition, he did win several medals and credentials.

Early in his school days he was pining and yearning to enter into a profession wherein he could exhibit his inborn artistic talents and inherent qualities of acting. His parents, however, did not approve of the film line as in those days it was not regarded a good profession at all. Artistes were considered to be untouchables existing outside the structure of the society. Navin's obsession for this line was too great, however, to yeild to his parents. He eventually went to Bombay and joined Sagar Movietone in 1930 as an extra. For the first few months he was being paid nothing and then nis salary was fixed at Rs. 35/- p. m. After one year's stay at Sagar, Navin shifted to Ajanta Film Company, where by his hard work and sheer labour he rose to be a hero in their "Pyar-ki-Mar" directed by Mr. A. P. Kapoor. Navin fully availed of the opportunity and by giving an excellent performance made his position secure and his stand firm. Thereafter he appeared as the leading man in Golden Eagle Movietones' "Modern Youth" and "Mysterious Man". From 1935 to 1937 he remained in Bhavnani Productions where he played in "Awakening", "Zamboo", "Son of Zamboo", etc. etc. In 1937 he joined Minerva Movietone and played leading roles in "Vasanti", "Main Hari", "Talaq" and "Prithvi Vallabh". Since 1938 he has taken to free lancing. His comparatively recent picture is "Chal Chal Re Naujawan". Navin has in all worked in about 30 pictures. He is keenly interested in all outdoor games, Photography and exercise are his pet pastimes. Cooking, strangely enough, is his another hobby.

He has a genial disposition and this has made him popular with his employers. His own energy and his excellent qualities of head and heart have made him quite successful.

Permanent Address:—

79 Madhuban, Shivajee Park, Bombay.

NASIM. Her original name is Roshan Ara. She was born on 2nd January, 1920 at Delhi and is the daughter of the famous songstress, Shamshad Bai Like an ordinary little girl she was sent to school and was considered a clever girl. She left school in 1934 to come over to Bombay. Eventually in 1936 she met Sohrab Modi who at once decided to star her in Minerva's " Hamlet ". This was her first appearance on the screen and she did very well as ophelia.

Before Nasim left Minerva in 1940, she had to her credit six more pictures *viz.* " Meetha Zaher ", " Khan Bahadur ", " Vasanti ", " Divorce ", " Pukar ", " Defeat ". Her performance as Nur-Jahan in " Pukar " flung her up the ladder of fame.

Now she works for Taj Mahal Pictures of which she is also a partner. Her two pictures for this concern have been " Ujala " and " Begum " and both of these have not proved successful

Once she was known as the 'Beauty Queen' of the Indian Screen. She is a mother now and her skin does not exude galmour any more. She is fast going out of public's memory.

She likes riding, swimming, tennis and music. She is fond of birds and enjoys going to see English and American pictures. Coming to cloth and jewellery she is extremely extravagant.

Permanent Address :—
Taj Mahal Pictures, Malad, Bombay.

NAJMA. A newcomer to the screen and a bright hope of tomorrow, Najma was born at Lahore in 1928. Her father Mr. Abdul Rashid was doing business at Lahore. Her original name is Nasim. She comes of a respectable family and due to her inmate desire to join film line signed a billet with the Acharya Art Productions in 1941. She made a tame debut in "Kanwara Baap" and "Uljhan". She has also worked with United Films and Kalyan Chitra, Bombay. In "Gharounda" and "Saudagar" she was cast as heroine and gave quite a favourable impression of her acting talents. As a heroine she has worked against Hareesh and Suresh. Najma is a brilliant addition to filmdom. A star in the making, she will undoubtedly attain success within a short period. She has enough histrionic talents to do justice to the few roles she has so far been playing. She has impressed the fans by her singing too and has worked under the able music directors like Pal and Vasant. Young and vivacious, films have got a great charm for her and she is not at all sorry for having chosen screen as her career—she is rather jubilant over this. She is well-versed in Urdu and English and in dance and music she is sincerely trying to achieve a new plane of perfection. All our good wishes with her.

Pe manent Ad lress :—1st Floor, Gulshan Mahal, Lady Jamshedji Road, Mahim—Bombay.

NITIN BOSE. Born at Calcutta on 20th April, 1899. He received his education at the City College Calcutta. Joined film line at the age of 20 as a cameraman and in the first instance worked for Hearts International Newsreels. Having worked in the same capacity for many other reputed concerns, Nitin eventually joined New Theatres. There he has been responsible for the photography of pictures like "Kapal Kundla", "Chandidass" "Puran Bhagat", "Mira Bai", "Yahudi Ki Ladki" etc.

His exceptional merits were, however, exhibited when his first directorial effort "Chandidass" created a sensation in filmdom. Since then his name has become a miracle with the exhibitors and distributors. Thereafter he directed hits like "Bari Didi", "Bharti Mata", "Dushman", "Lagan" and "Kashinath". Then he shifted to Bombay and produced and directed for the Shree Films two pictures *viz.*, "Mujrim" and "Praya Dhan" which have been good successes. Of late he has joined Bombay Talkies, Ltd. He is a perfect gentleman—conscientious and amiable. Motor-cycling and picnicing are his favourite pastimes.

Peimanent Address :—Batliwala Buildings, Band Stand, Bandra—Bombay.

PAWAR LALITA from an innocent child to a dominating figure of screen —Born thirty years back, Lalita entered the Indian Film Industry at a stripling age of twelve. She walked into the Studio Gates all alone and straightway got a young heroine's role in "Patit Udhar" produced by Aryan Films at Poona. It was a character of an innocent girl and Lalita presented it as an embodiment of innocence. This characterisation spread her fame far and wide. Since that day, for eighteen long years, Lalita has portrayed and portrayed very successfully all types of roles—from a beggar girl to a princess and queen, an innocent woman, a heroine, a sister, daughter, mother, grandmother—in all sorts of pictures—historical, social, costume, mythological, tragedies, comedies, mysteries, romances, musical, stunt and jungle pictures. To name a few, "Thaksen Rajputar", "Prithvi Raj Chauhan" "Ganini Kawa", "Padma Vati Parene", "Song of Life", "Daler Jigar" and scores of others. *In one of the Pictures, those days, "Chatur Sundari" little Lalita played seventeen different character roles with equal number of make-ups.*

On the eve of the advent of Talkies, Shiraz Ali Hakim brought her to Bombay for his pictures, "Blue Engine". Her role in this picture simply swayed the Chandra Art Productions, which signed her for five pictures. She was, at that time, at the zenith of her fame and hailed as "India's Number One Character-Actress", not through publicity stunts or any other "play-back", but it was the unanimous voice of the cinema-goers.

Soon, she started her own productions and her first picture, "Dunya Kya Hai" was highly appreciated. Then, followed her pictures, "Netaji Palkar", "Amrit", "Gora Kumbar", "Nari", "Kirti", "Mama Ji", "Ashir Vad", "Damaji", "Bhagat Raidas", "Yatim", "Jhumke", "Ram Shastri", "Rang Mahal", "Santaan", and now she has signed for leading role in both of Janak's present productions.

Lalita Pawar has, thus, established herself as India's greatest female artiste, and perhaps the only Star in the Indian Film world, who

has dashed ahead by sheer dint of her sterling merits. Her technique of portrayal is simply exquisite. If Lalita's role is eliminated from any of the scores of pictures, she has worked so far, that picture shall either be a flop or an incomplete mess. The enviable position she has attained in the filmdom is due to her being in possession of all the talents that go towards the making of a front rank artiste.

Always dressed in white, Lalita is a modest woman with a simple looking face. Amiable and well to talk, she easily commands respect and confidence and takes to work as a duck to water.

Her simplicity, she believes, has stood in her way to much greater stardom than she has attained today. This, obviously, exposes the hollowness of the knowledge of the film magnates. She points out with regret that few in the Indian Filmdom take Art seriously.

As for herself, she maintains that her talents have not been exploited so far, though her ability to mould herself into the mood of the director, is superb. Unquestionably, her contribution to the Indian film world is immense and will, surely, be immenser as time passes on.

Permanent Address :—

Caddel Road, Mahim, Bombay.

PHANI MOZAMDAR. Born on 28th December, 1912 at Faridpur (Bengal) he comes of a respectable family. He had an inborn interest in the film industry and through Director Barua's persuation joined him as an assistant director. It was in 1933 and when Barua Pictures closed down he, along with Barua, shifted to New Theatres. As an independent director he displayed his talents favourably in "Doctor" and "Sathi"—both in Bengali. New Theatres' famous picture "Street Singer" was also the result of his directorial efforts. "Kapal Kundla" was yet another truimph which clearly indicated that with a little hardening in the school of experience Mozamdar's lurking merits would blossom out brilliantly. He also directed "Chambe Di Kali" in Punjabi for Jagat Pictures but the film could not prove a great success owing to some technical faults. In Laxmi Productions he made "Tammana". At present he is producing "Devdassi" for New Maharashtra Pictures. Mozamdar is definitely a brilliant addition and a man with enough histrionic talents at his disposal.

Permanent Address :—

Gokal Pasta Road, Dadar, Bombay.

PRITHVIRAJ — the unmatched and unrivalled star of the film horizon— was born at Peshawar in 1906. His father was a Police Sub-Inspector and his grandfather a Tehsildar. As a graduate from Edwards College, Peshawar he proved himself a brilliant student, a tennis champion and the leading light of the Dramatic Society.

Prithvi was destined to be an actor. Film industry in India of those days was passing through various tribulations and it took Prithvi a good deal of time before his father could give in to him. After succeeding in enlisting his father's support, he took to Bombay and approached Mr. Ardeshar of the Imperial studios. Ardeshar could offer him a chance only as an extra from where Director B. P. Misra, who was out for fresh cinematic faces selected Prithvi to play the lead in "Cinema girl" (silent). Thereafter he played in about a dozen pictures of Imperial silent and talkies.

When talkies heralded their birth, Prithvi was considered to be unfit and Imperials threw him out along with several others. He then joined Grand Anderson Indian National Theatre Co. and toured with them throughout India.

In 1932 when the Grand Anderson Co. closed down Prithvi joined the New Theatres Ltd. Here he played in pictures like "Vidyapati", "Manzil", "Abhagin !'. "Raj Rani Mira", "Dushman" etc.

In 1939 he joined Ranjit's. Having made five pictures there—including one of his most outstanding pictures "Pagal" he became a free lancer in 1940. Since then he has risen to dizzy height of glory and has never looked back. His work in "Sikandar", "Raj Nartaki"—both Hindi and English versions and "Phool" is nothing short of immortality. His other pictures have been "Maharathi Karan", "Vikrama Ditya", "Balmiki", "Nal Damayanti", "Vish Kanya", "Ek Rat", "Ujala" and "Prithviraj Sanjoghta".

Recently he has floated "Prithvi Theatres" with a view to revive the ancient and classical heritage of drama. His first two plays which have met with tremendous approval have been "Shakuntala" and "Dewar". His next programme is "Pathan" and "Zeena".

Prithviraj is a dreamer. Yet not a day-dreamer. His dreams always became realities as he follows the maxim "I can and I shall".

In private life too he is a real man. Nationalistic in thoughts this Khaddar clad man carries in his heart a deep affection and feeling for his countrymen. He contributes most liberally for the National Causes. He is sympathetic and of helpful nature.

Tennis, Sitar and books are his favourite pastimes.

Permanent Address :—Residence—512-A Back College Road, Matunga, Bombay.
Tel. Address. Natyaratan, Bombay.
Telephone. 60215.

PRABHA is an educated girl hailing from a respectable Hindu family of the Punjab. She is the duaghter of late Mr. Rajpal of Lahore. Right from her childhood, Prabha was a devout picturegoer and in her heart there lingered an embryonic desire to see herself on the screen. With the passage of time this desire became more firm. Her family was very orthodox but still she could not resist the temptation to take it as her profession. In 1935, there came a chance in her way and she joined the Bhavnani Productions. Her first debut on the silver screen was in "Dare Devil". Thereafter she featured in "Dilawar" and "Awakening". Later on shifted to Sagar Movietone and worked in pictures like "Ladies Only", "Gramophone Singer", "Civil Marriage" etc. She has also worked in Aryan Pictures and Ranjit Films. In the later concern "Ummed" has been her most successful picture. Thereafter she joined Amar Productions and was cast in their "Khilauna", "Hamari Baat" and "Begum" are her more recent pictures. Her performance in all these films have delighted film fans. Prabha is not much in news these days. Like many other oldtimers she has receded into the background.

PRAKASH H. His real name is Hashmat Ullah Khan Born in 1914 at Gwalior where his father was doing business. Punjab is, however, his original native place.

Prakash received his education at Aligarh, trying unsuccessfully to do his intermediate in Arts. He was rather saturated with devilry and was a source of annoyance at home and in school.

An incorrigible runaway from lessons, Prakash went to Calcutta in 1934 and joined Maden Theatres Ltd. He managed to get an assignment in "Dangerous Woman" and then in "Taqdir ka Tir". He could not attain any success there. In addition he did not care or respect his boss due to his inborn villainous nature and having left Maden joined East India Film Co. There he worked in "Hawai Dakoo" and "Village Girl". Thereafter he was allotted a role in Kali Films "Gharib ki Ladki" and subsequently in N. Ts "Abhagan". Fortune however, did not play fair with him. Unsuccessful and disgusted he went back to Delhi to join All India Radio as a singer.

Like a rolling stone once again he left his job at the A. I. R. and went over to Poona to join Shalimar pictures. Here he worked in "Ek Rat", "Prem Sangit", and "Man ki Jit". It was here that he attained some success as a screen villain. He has just finished his work in Duggal Pictures "Haqdar" and Ayaz productions "Laj".

The villainous and mischievous roles that are allotted to Prakash seem to be after his hear's desire. In fact he is seen in his element giving a true-to-life performance as a mischief-monger. Even in his real lite he is an incorrigible, a careless and an irresposible person. He is too well known in the industry for his dishonesty in dealings and behaviour. His father wanted to send Prakash in the Police department. That would have, probably, been the best profession for such a bully type of man.

Formidable looking and "Mawali" in behaviour with people, Prakash is very apt at beating about the bush and talking without sense. Quite a number of people have turned against him owing to his bad temprament.

Out of games he relishes Badmington and cricket.

Permanent Address :—
Opposite G. I. P. Railway Workshop, Parel, Bombay.

PREMADIB. His real name is Prem Krishna Adib. He was born on the 10th of August in 1916 at Sultanpur. He belongs toa very highly respectable family of Kashmiri Brahmins, well known for their courage enterprise and versatality, and closely related to late Raja Narendranath. His father Pt. Ram Prashad wasan eminent lawyer. Prem Adib passed his High School examination in 1932 and joined college. He left studies after one year and went to Calcutta to try his chance in some Film company. Prem admits that films were his passion since the very day he saw the first picture.

At Calcutta he could not succeed and had a chequered career for about two years. He went from one studio to another but in vain. Amidst this state of desperation he succeeded in securing a billet and made his first debut in "Romantic India" as a hero. The work was more than satisfactory and he went on making headway towards progress. He has since then worked in about 26 pictures against the top-rank actresses of the Indian screen—and now every picture of his goes only to swell the list of box office hits.

He has already touched the phenomenal heights of success and is destined to rise to higher peaks for he is an artiste of immense potentiality. His role of Rama in Prakash Pictures "Ram Rajya" has dazzled his contemporaries and mystified the film fans. He thinks "Vikramaditya" is his best picture where he plays the role of Kalidas—the Indian Shakespeare. Some of the other pictures in which he has lead the roles are "Khan Bahadur", "Nirala Hindustan", "Talaq", "Sadhona", "Bhole Bhale", "Darshan", "Bharat Milap", "Station Master", "Churiyan", "Police", "Chand", "Amrapali", "Urvishi", "Subhadra" "Virangna", "Jesaltoral", "Chandrabas" and "Mulaqat".

Married in February 1943 at Lahore to the daughter of Rai Sahib R. N. Kaul, D. T. O.; N. W. Ry.; he is fortunate enough to have got a wife who is cultured, educated, dutiful and of a worthy family.

Hockey and volleyball are his favourite games. Thinks his success in life has been due to the constant guidance and inspiration he has been securing from his mother and wife.

Permanent Address :—
B.jli Cottage, G. B. Roal, Andheri, Bombay.

PROTIMA DASGUPTA.—Born on 5th September, 1921 in Bhavnagar State, Protima—the smart and vivacious—comes of a highly respectable family. She is a matriculate from St. John the Baptist High School and College. She continued her further studies but due to some special circumstances could not do her B.A.

Her first debut on the Indian Screen was in Devdata studios "Goura". She joined film line at the suggestion of the late Rabindera nath Tagore. In Wadia's "Rajnartaki" she appealed herself as a glamour girl. Many a time she has been described as a dancing damsel, bombshell from Bengal and the gayest "tomboy" of the Indian screen.

Her other hits are "Kanwara Baap" "Namaste" and "Bai Boodhan". In Purnima Productions "Raja" her acting is at its highest. Can any cinegoer ever forget the "one and only" dancer of Kishore Sahu's best and immortal "Raja".

Of late she has become a producer, having floated a concern after her own name. Its maiden picture is "Chhamia". She has thus made another courageous entry into filmdom and it can be recognised as a daring enterprise. She is herself the producer and director of the picture which is making a history wherever released.

Protima plays vivacious roles with consummate acting ability. She is definitely a good actress always giving good account with her appearance and pose.

She has excellent command over Hindi and Bengali and is perfect in diction. Protima is social, amicable, entertaining and homely in disposition. With arresting personal charms, her characterisation of the roles are sturdy and sincere.

She has not only become a recognised claimant of stardom by appearing in only about half a dozen pictures, but has fledged out as a producer and director too.

Protima is very fond of riding, badminton and tennis. She also relishes picnics and sight seeing trips.

She attributes her success to her own sterling qualities.

Permanent Address :—
Rahat Villa, Worli Sea face, Bombay. Phone 44954.

PAHARI SANYAL—too well-known as Pahari in the Indian film industry—was born at Darjeelang in February, 1907. Coming of a respectable family his father Mr. Nripendra Nath was an Accountant to the Military.

Pahari received his education at Lucknow. He interrupted his B. A. course to join the Engineering College, Benaras. He also tried his hands at Medicines but gave up studies to become private secretary to Deare State in 1931. It was in 1933 when Debaki Bose chanced to meet Pahari and liked him Eventually he took him to Calcutta and put him in touch with B. N. Sircar of the New Theatres.

Thus entering the filmdom via the portals of N. T. Pahari made his first debut on the screen in "Raj Rani Meera". The picture fully displayed his ability as an actor and as a singer but in "Dhup Chhaon" he simply dazzled the film world. As Kavı in "Vidyapati ' he gave an unforgetable performance rendered musical by his several melodious songs. Subsequently he won stellar honours in pictures like "Bari Didi", "Sogundh", "Maya", "Adhikar", "Devdas", "Chandidas" and as a free lancer in "Kalidas", "Insan", "Main Kaya Karoon", "Kadambri" etc. He has worked in about 70 pictures uptil now. Now he is working in "Sharwan Kumar".

Pahari is a man of pleasing personality and amicable nature. As an artiste of great calibre and as a songster of consummate skill he displays his roles with dexterity that is increditably charming. He is very hospitable and talks too much. He is, however, a good conversationalist and his talks never bore.

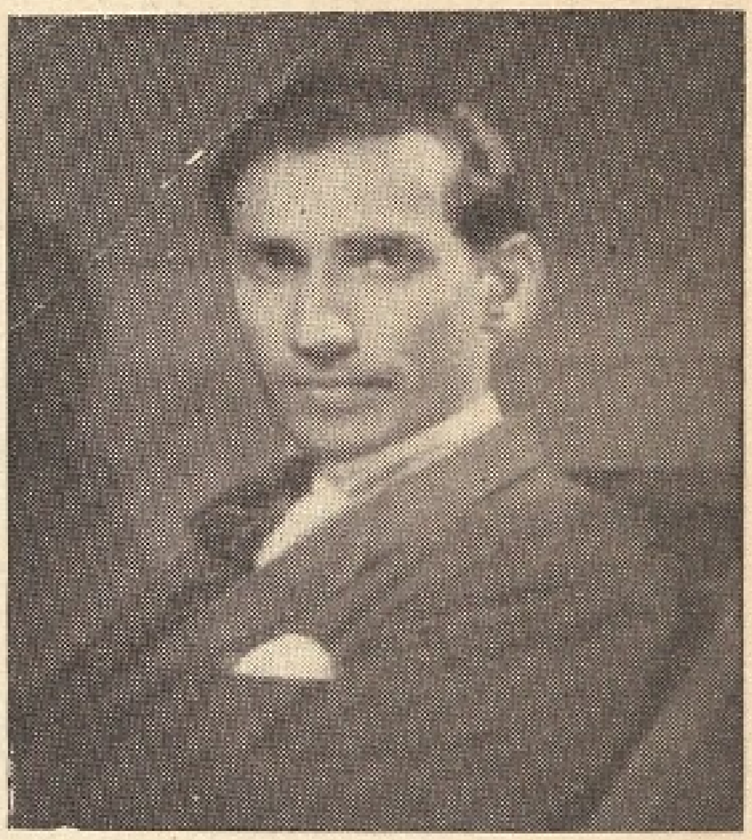
He is very fond of putting on multi-coloured clothes. The pro minent colour contrast in his dresses is rather an indication of his frivolous nature.

His only hobby is billiards over which he wastes a good deal of time and money.

Pahari attributes his success to Mr. B. N. Sircar and thinks "Vidyapati" and "Bari Didi" to be his best pictures.

Permanent Address :—

Sion Road, Sion, Bombay.



1937 to 1941 Assisted Mr. VijayBhatt.

PARMAR, K. J. was born in 1913 at Bhawnagar State (Kathiawar) and when he was of twelve, his father expired. Now begins a career of up-hill and lone fights against odds. He could matriculate from S. D. High School Bhawnagar, only after having got plucked continuously for six years! While it reveals his failure at studies, it does not leave without impressing the fact Parmar believes in herculean fight against odds of knocks and kicks.

He used to dream of becoming a director, but he was not a dreamer alone and knew how to translate words into actions. He started for Bombay, with this ambition in head. At the eve of his departure he was rediculed by friends and home people alike. This made his determination firmer and he reached Bombay.

This was 1937. He came across Mr. Vijay Bhatt of Prakash Pictures. Started work in the studio at Rs. 20/- p. m., and worked under him till 1941. During this period he gained considerable experience of film production and also worked himself in pictures such as "Mr. X", "State Express", "Dreamland", "Hero No. 1", etc. Thereafter in 1942 his dreams materialised and his first independent attempt at direction resulted in the production of Prakash Picture's "Churiyan". It was a creditable attempt and since then he has directed "Panghat", "Kavita", "Nai Man" and is now busy directing "Gaurav" for Mukti Pictures. After completing the last picture he would again come back to Prakash.

A mystery to many, Parmar invariably couples boldness of action, execution and operation and yokes his virtues of head and heart to a motive power which faces disappointment and disillusion with an eqanimity.

Permanent Address :—

(Office) Prakash Pictures, Andheri, Bombay. Phone 86263.

(Residence) Plot No. 31, G. B. Road, Malad, Bombay.

PRAMILA. Her real name is Esther Abraham. She is the daughter of a retired Govt. Contractor and a Jewess. She was born at Calcutta in 1918. She is a graduate from St. James College Calcutta. She also passed with honours the School Teacher's certificate for Drawing and also holds Royalty Albert Art diploma.

Along with her parents Esther migrated to Bombay and for some time remained a school mistress. In 1936 entering the Imperial Film Co. she became Pramila; a new star was born. Here she gained renown by working in "Maha Maya" "Our Darling Daughters" "Mera Lal" and "Sarla". Her best was, however, "Mother India" directed by Dada Ganjal. This shot her high in the film firmament.

Pramila has since then worked for many film Companies like Wadia Movietone, Parkash Pictures and Minerva's. In these concerns she acted in "Jungle King", "Bijli", "Sarda" and "Ulti Ganga". For Bombay Talkies she played the role of a flirt and vivacious girl in their "Basant", and gave a very convincing portrayal. She also worked in Chitra productions maiden picture "Kanchan".

Of late she has been united in wedlock to the veteran producer—actor of the Silver screen—Kumar. From Esther to Pramila and from Pramila to Mrs. Kumar, reads so romantic. She now, along with her husband, is the proprietor of Silver Film. They have produced "Jhankar", "Bhalai" and "Bare Nawab Sahib". Their forthcoming films are "Nasib" and "Dewar".

Pramila is a sincere artiste possessing enough histrionic talents. She also has shown her ability as a businesswoman. She does justice to whatever roles are allotted to her. Her recent picture is Shorey's " Shalimar ".

She is fond of outdoor games but is a voracious reader of novels. Her hobbies are drawing, dancing and household chores. At one time she designed, posed and wrote for the fashion page of the Illustrated weekly of India.

A perfect hostess, she has grace. She staunchely believes in and is under the influence of astrology. She does not believe in dieting or exercise and yet miraculously keeps her figure trim and symmetrical. She eats at odd hours and works from 11 a.m. to 7-30 p.m.

Permanent Address :—
Silver films, Main Road, Dadar, Bombay.

RAJKUMARI. The only daughter of her parents this fatty woman, Rajkumari is aged about 25 years and belongs to Benares. She is not educated but can read and write Urdu and Hindi.

She has earned good fame due to her sweet voice and sings nicely. It was at the age of nine that she entered the film line. Her first appearance on the screen was in Shorey Pictures' " Radhe Shyam " in which she played the part of Radha's friend. Later on she received an offer from Prakash Pictures, Bombay for whom she acted in about 10 pictures. She has in all worked in about 25 pictures, such as " Sansar Leela ", " Bombay Mail ", " Secretary ". " On the River " and " Swami ". Her last picture was " Swami " after which she bid a good bye to the screen and became a playback singer. The first picture for which she sang was D. N. Madhok's " Watan Parast ".

Besides, Rajkumari is a gramophone singer and her records sell like hot cakes. The income she receives from this source is considerable.

She has been married to Mr. Hari Lal, Music director for the last 10 years.

Permanent Address :—
Rukshmani Villa—Shivaji Park, Mahim, Bombay.

RAFIQ GAZNAVI—the music director-actor was born at Rawalpindi in March, 1907. Having passed his matriculation from Islamia High School, Rawalpindi, Rafiq came over to Lahore to join Islamia College and finally graduated from Government College in 1933.

When he was still in college, Rafiq acted in Kardar's "Heer Ranjha". Besides he set the tunes for the same as a director. He gave evidence of his sterling talents by setting ablaze the music for "Sitara", "Society", "Najma", "Taqdeer", "Laila Majnu", "Bahu Rani", "Naukar", "Kaljug". His tunes have become the rage of the day and the whole nation has started humming them.

While all the boast always goes to artistes making a picture, mention is seldom made of the artiste who sweats to contribute the musical score on which so largely depends the success of the picture. Behind many of these successful films, mentioned above, will be found the deft fingers of Rafiq Gaznavi weaving the orchestral web to keep the audience entertained and spell bound.

This is Rafiq, the music director. As an artiste he had played supporting roles in "Chal Chal Re Naujawan", "Sham Sawera" and "Taqdeer". These pictures amply demonstrate that as singer too his rating is bound to soor high up. In short he is one of the few musicians who impress by the fineness of their work.

Rafiq has also been a music director at the A. I. R. and in the Film Advisory Board. In addition he is, perhaps, the only Indian whose orchestral composition "Hindustan" was included in a foreign picture—"Thief of Baghdad" of Alexander Korda.

As an emotional actor and a rare music director, Rafiq has charms of his own which cost a spell. He is king of melody, possessing a rich resonant voice.

Rafiq is extremely fond of races, art and poetry.

Permanent Address :—

Reggi House, Lady Jamshedjee Road, Mahim, Bombay.

RAJKUMAR. Born in 1916 at Amritsar he started his career in the film line at the age of 21 under the name of Mohan—his real name. Later on at the advice of Raj Kumari Shukla he changed on to Rajkumar.

He is the only son of his father who is dealing in goldsmithery at Amritsar. His education is upto matriculation. In 1938, Director Mehboob went to Amritsar in search of new cinematic faces. Rajkumar's close relation Mr. Ami Chand, who owns the Rialtoo Cinema there, introduced him to Mehboob. He took a fancy to him and selected him to play a supporting role in his "The Only Way". Though it was a minor role, it was nevertheless a difficult one, and as a 'victoriawala', Rajkumar did exceedingly well making the audience roar with laughter. Here he started at Rs. 50/- p.m.

Thereafter he worked in Mehboob's "Ali Baba" and due to some differences left Sagar to join Mohan Pictures. There he worked in some stunt pictures. He did not relish his work there, left and had to pass through toil and suffering. Starvation faced him occassionally and many a time he had to pass sleepless nights on the footpaths. Rajkumar was, however, not a man to be disappionted. He had taken to this profession seriously and, therefore, did not lose heart.

Fate once again turned friendly towards him and as a free lancer he was assigned comic roles in "Ghar ki Laj", "Duhai", "Nauker", "Sharda", "Ghar", "Pagli Duniya" and "Koshish". Now he has settled down at Prakash Pictures and has appeared in their "Nai Man".

Rajkumar is a consummate comic actor entertaining the fans with his unusual slapstick style. With his oblong chubby face and odd movements, he is a scene of laughter even in his private life.

Permanent Address :—

Keki Lodge, Vincent Square, Dadar, Bombay.

RAMANAND, SWAMI, belongs to Amritsar where he was born in 1913 in the house of L. Salig Ram, a shawl merchant. He was hardly 6 years of age when his father expired, and little Ramanand was left alone in this wide world to face the hardships of poverty and hunger. None of the relations came forward to help this orphan, so that he remained without any regular education.

Ramanand was only of 16 years when he started writing political peoms, and was, therefore, kept under close watch by the Government. In 1930 he was arrested on account of reciting a prejudicial poem and was awarded 2 years imprisonment. For a period of 10 years—1932 to 1942—nothing extra-ordinary in nature happened but suddenly in "Sahara" a production of Vaswani Art Productions, the film world came across this peot, who was paid for one Song "Bhola Balam Kaya Jane" a meagre sum of Rs. 25/-. The time for his countrywide fame, had however, come and now Ramanand, due to lack of time, had to reject offers worth thousands of rupees.

In a short period of 4 years, Ramanand has written songs for approximately 16 pictures noteworthy of which are "Sahara", "Nangi Dunya", "Karvan", "Bari Bat", "Cand Tara", "Bhanwara", "Kamla", "Tadbir" and "Sohni Mahinwal" etc.

Inspite of no regular education in any institution, Ramanand is well up in English, Urdu, Hindi and Persian. He is a calm and quiet worker, and his main hobby is writing songs, ghazals and qawalis etc. His success can rightly be attributed to his sincere devotion to his cause.

Permanent Address :—

Varsva Road, Bharawadi No. 51, Andheri, Bombay.

RAMANIKLAL SHAH (Producer). Sheth Ramaniklal is today a big gun in the film industry. He is a partner of Ramaniklal Productions, Mohan Pictures, Mohan Studios, Messrs Ramaniklal Mohanlal & Co (Bombay and Delhi), and Broadway Talkies, Bombay.

He was born in 1912 in Kathiawar. His father late Sheth Nanchand was a big cloth merchant in Bangalore At the advice and under the guidance of his uncle Ramaniklal entered the field of film distribution. Having grasped the fundamental and ins and outs of the distribution branch he joined the production branch in Mohan Pictures. Here too he picked up the rudiments in no time, and as a producer has made about 40 films for Mohan Pictures. Sheth Ramaniklal is, however, a man who is always ahead of time. He believes in diversity of trade and taste. With this idea and with a view to cater to the changing pendulum of the public demand he floated another company as Ramanik Productions. This was exclusively meant for the production of "socials" and uptil now he has presented to the market pictures like "Kisan", "Taramati" and "Gaon-ki-Gori" His forthcoming is "Bachon-ka-Khel" directed by Raja Nene. In this picture he is giving prominence to child-characters and child-artistes like Hollywood's series of Shirley Temple Micky Roonie, Judy Garland and others.

Sheth sahib is also losing no time to develop his studios entirely on modern lines, equipped with up-to-date machinery, following the pattern of post-war reconstructions.

He is a man of novel ideas and by presenting novel type of pictures he is only making sure of name and fame. He works methodically and with a speed that may surprise many. "Hard work" is his motto and this undoubtedly will take him far.

He is very liberal at heart and hand. He donates in lacks to charitable institutions. He is modest enough to attribute his success to his partner and his uncle—Sheth Mohanlal.

Permanent Address :—
Mohan Pictures, Kurla Road, Andheri, Bombay.
Telephone 86043 *Gram-Soundfilm Bombay.*

RAMOLA. Her real name is Rachael Cohen. She is a Jewess and her sister Ruplekha is also an artiste. Ramola has appeared in a number of pictures. She put her sincere work in Film Corporation Pictures "Tumhari Jeet" and "Dil Hi To Hai"—both directed by Kidar Sharma. It was, however, in Pancholi's "Khazanchi" that she appeared before the fans as an artiste of highest calibre. Good no longer remained a word good enough to describe her. In Punjabi "Shalwar" she looked simply exquisite and it came to be popular as 'Khazanchi dress'.

Next in Hasnain's "Qaidi" Ramola's coquettish and scintillating charms manifested themselves fully. Coupled with beautiful dialogues and superb direction her acting simply hypnotized the audience.

Later she joined Talwar Productions and for the first time appeared in Punjabi picture "Pardesi Dhola" as a heroine. Though her diction and pronunciation were not perfect, yet she added charm to her portrayal by passionate and free acting. Later she appeared in their "Khamoshi". Her next sensational picture was "Manchali" in which her role was highly appreciated. The mischievous Ramola of "Shukriya" and the gypsy girl of "Albeli" are hard to be forgotten. Her latest is "Zid" wherein she successfully portrays the part of a modern "butterfly". Her coming pictures are Barua's "Ameeri" and Rawail's "Do Baten". Jayant Desai's "Lalkar" was her first Bombay picture.

For long Ramola has been known as a reputed star by public acknowledgement and now she remains so by public ovation. She has attained dizzy heights of popularity and has become the supreme idol of the picturegoers all over India.

Permanent Address :—
C/o Talwar Productions, Calcutta.

RANJANA. Her original name is Rattan Shantaram Deshpande. She is the younger sister of that starlet—Kusum Deshpande.

Born on the 20th October, 1927 at Nagpur, Ranjana was sent to school at an early age. She passed her 6th standard in 1939-40 from the St. Ursulla High School, Nagpur. During her school career she had become interested in dancing and tried to attain perfection in this art.

In 1941, she went to Bombay during her vacations. Her elder sister, Kusum Deshpande, realising Ranjana's inborn love for dance, engaged a tutor to impart her advance training. It took only a few months for her to learn the intricacies of this art and eventually being persuaded by her sister, Ranjana decided to join film line. Her first appearance was in Prakash Picture's "Ram Rajya" where she was assigned the supporting role of Chitralekha, the Sakhi of Sita. She performed her part in a convincing style. Next she was selected to play supporting roles in "Police", "Vikramaditiya" and "Hamara Sansar". Her forthcoming pictures are "Nai Man" and "Zamin Asman". Ranjana is now on the permanent payrole of Prakash Pictures and is drawing Rs. 2000/- p. m.

She does not know singing and proposes to leave the film line after some time to get married and settle down. She would not like to marry a film actor. Among stars she likes Prithviraj best and among directors Bimalroy. She also admires Bharti's acting.

Her main hobby is to play film records when free from work. She holds nationalistic views. Ranjana has attained success in the industry on the mere strength of her histrionic merits which is by no means ignorable. She is bound to add to her popularity among the picturegoers with the passage of time.

Permanent Address :—

Rasik Villa, Ville Parle, Bombay.

RATANMALA. Her original name is Kamalabai. Born at Bombay on 22nd June, 1923, her father late Mr. Shantaram Bhaundarkar was accountant to the Central Bank. She has a full grasp over Marhatti and can speak Hindustani fluently. She joined film industry in 1938 through the influence of Dada Torney of Saraswati Cinetone. She also worked in Chhaya Pictures, Prabhat Film Co. and till recently was in Prakash Pictures. Now she is working for a picture of Kamlabai Mangloreker.

As a heroine of " Station Master " and " Panghat " she has given excellent performances. In " Kavita " and " Police " she convinced of her sterling qualities and high histionic talents. At Prabhat she was alloted a supporting role in Raja Nene's " Ten O clock ".

Besides working in Hindustani pictures, she has also made her startling debut in some of the Marhatti films.

She joined this line being compelled by circumstances but has found it interesting to continue. She is very fond of household management and inside her home, she lives like a modest, gay homebird.

Permanent Address :—
Andheri, Bombay.

RATTAN PIYA (Song Writer). Born on 5th March, 1904 at Lucknow, Rattan Piya is the son of Pt. Madan Mohan (Late) onetime secretary to late Pt. Moti Lall Nehru. Rattan is a matriculate of Allahabad University.

Rattan's father had an interest in the theatrical line and this proved an incentive for him to float his own Theatrical Company at Allahabad. With persistent efforts and under expert training Rattan soon became a good song writer and emposed many lyrics for his own company. His company was under the patronage of H. E. The Viceroy, Lord Harding, from where it was receiving a donation of Rs. 20/- p. m.

His debut in the film line was in " Shankuntla " of Raj-Kamal Kala Mandir for which he wrote songs. This was a great hit and some of his lyrics became very popular. His other pictures have been " Angoothi ", " Masterji ", " Zaban " and " Umang ". Now a days he is busy writing dialogues and songs for Rukhsana Pictures' " Karanti " and is leaving no stone unturned to make it a big success. In addition Rattan regularly writes songs for the A. I. R. By nature he is quiet and calm. His main pastimes are playing billiards and writing poems. Indian film industry unboubtedly owes a great deal to him.

Permanent Address :—
14, Diamond Court, Lady Jamshedji Road, Matunga, Bombay.

REHANA. Her real name is Mushtar Jehan Begum. She was born at Lucknow in 1930. She received her education at home and is perfect in Urdu. From the very outset Rehana had inclination towards dance and music. With the consent of her father she learnt this art from Ustad Ahmad Husain, who in turn is the pupil of renowed dance Director Shamboo Maharaj of Lucknow. Under the supervision of her father and expert chaperoning of Ustad Ahmad Husain, Rehana perfected in the art of dancing. Thereafter she started a reputed variety show and being invited by Military authorities made a country wide tour entertaining the forces and giving the stage performances under the name of Mohni. In recognition of her excellent performances she received numerous medals, cups and letters of comendation from high officials.

Her success on the stage prompted her to take to the screen. Under an inordinate desire to express her emotions on the screen too, she came to Bombay and succeeded in being assigned a dancer's role in Murari Pictures "Shree Krishna Arjun Yudh". This was in January 1945. It was just a start. In fact Rehana was after something bigger That chance was provided *via* the portals of Prabhat where she was alloted an important running role in their Ham Ek Hain. This was quickly followed by Yusuf's "Darban" and "Naik Parvin" and by Jayant Desai's "Tadbeer". Her latest pictures are Ayaz Productions "Laj". Bombay Talkies "Jai Mala". Due to her convincing roles and inherited talents she will now make her debut as a heroine in Filmstan Ltd. "Shehnai" under the direction of Santoshi, Om pictures "Bridge", and "14th Centuary's Etbar".

With her youth and bouyancy, Rehana plays her roles with a sincerity that is bound to steer her in good stead in future. The day is not far when she will shine out as one of the luminaries on the Indian Film Horizon.

In private life she is sober, calm and of conginial habits. On screen she has, however been a vivaciously charming coquette. What a contrast ! Her main hobby is dancing and she is a devout of religious books.

Permanent Address :—
85. Love Lane, 2nd Floor, F. Block. Bombay. 10.

ROSE, born on the 19th June, 1911, she is a scion of a respectable Jew family from Calcutta. She did her Senior Cambridge and at the age of 16 married one Mr. Ezra. As Mrs. Ezra, she had two childern, thereafter obtained a divorce and became Miss Muslesh again.

She joined the film line in 1930 *via* the portals of Maiden Theatres, appeared in many pictures but made little impression. It was only in "Rifle Girl" that she showed some talents and won a bit of recognition. In Saraswati's "It is True" and India Artiste's "Bahurani" she exhibited much of histrionic talents. In National's "Kaswati" and "Gharib" she was assigned prominent roles but failed to impress. Her latest is Prabhat's "Nai Kahani" in which she has executed a unique role successfully. She is, however, not much in news these days and has receded into background.

She is very fond of ball-room dance and studying is her favourite pastime. She spends frivolously on costly dresses and has a great aesthetic sense. She is a charming lady devoted to her children. She will for long hold her sway over the public's memory and imagination.

RATANBAI Her real name is Imam Bandi and she was born in Patna in 1910. She made her first debut *via* the portals of New Theatres Ltd. Calcutta. In "Yahudi-ke-Ladki" she became a star attaining an unparalled success. Her other pictures were "Subhe-ka-Sitara" and "Raj Rani Meera". After completing "Carvan-i-Hyat" she migrated to Bombay.

There she joined the Imperial Film Co. and acted in pictures like "Sarla", "Prisoner's Wife", "Sitara" of Everest Pictures. Thereafter she played in Tajmahal's "Ujala" and Janak's Rai Sahib. Never, however, could she give that convincing portrayal which marked her career with the N. T. Of late she has floated "Star Production", produced and acted in "Saheli". This proved a miserable flop. Next she produced "Dassi" which is still rotting in the boxes.

One time Rattanbai possessed magnatic charm. But her heritage proved to be short-lived and if she is a wise woman she should quit the field to retire for a wisely home life—ponding over her past.

Permanent Address:—
C/o Star Productions, Behind Bhatia General Hospital, Tardeo, Bombay.

RAFIQ RAZVI. (Director). Born on 3rd. March 1907 at Kota (Rajputana) married at Bombay in 1937, has three sons named Masud 5 years, Saeed 2 years and Rashid 5 months. His father Sayed Faiz Ahmad Razvi was a well-to-do zamindar of Maman Kalan Distt. Bulandshahar, (U.P.)

Mr. Razvi, after completing his university education joined Railway as an S. P. W. Inspector. Had he not been the victim of retrenchment the film world would have been at a loss. He is a man of examplary behaviour and firm mind. He has a sweet and co-operating nature.

To begin with he started working as a ground manager of a Carnival at Ghaziabad (Delhi) on a meagre wage of -/6/- per day. He often took part in plays staged by the Company. His interest in films was gradually growing, which took him to Calcutta in 1932 and joined Madan Theatres as an assistant Director.

In 1935 Shri Satnaraian Cinetone of Lahore secured his services to assist Mr. Katu Roy in directing "Last Mistake." After the death of Mr. Katu Roy he went back to Calcutta and joined New Theatres as an assistant Director.

The compensation was not enough to keep him in a big city like Calcutta. Disappionted but not discouraged he came back to his native place, and with an investment of about Rs. 6000/-/- he, in partnership with another financier floated a film concern at Delhi. Having been deceived and deserted by his so called financing partner he closed his concern and left for Bombay.

Here he became an associate of Mr. H. Dargwitch a foreign director. Under some unavoidable circumstances the Company collapsed and then Mr. Razvi, in collaboration with others started a film concern known as Punj Ratan Productions, where he directed its maiden picture "Promise" in 1939. This was his first picture independently directed.

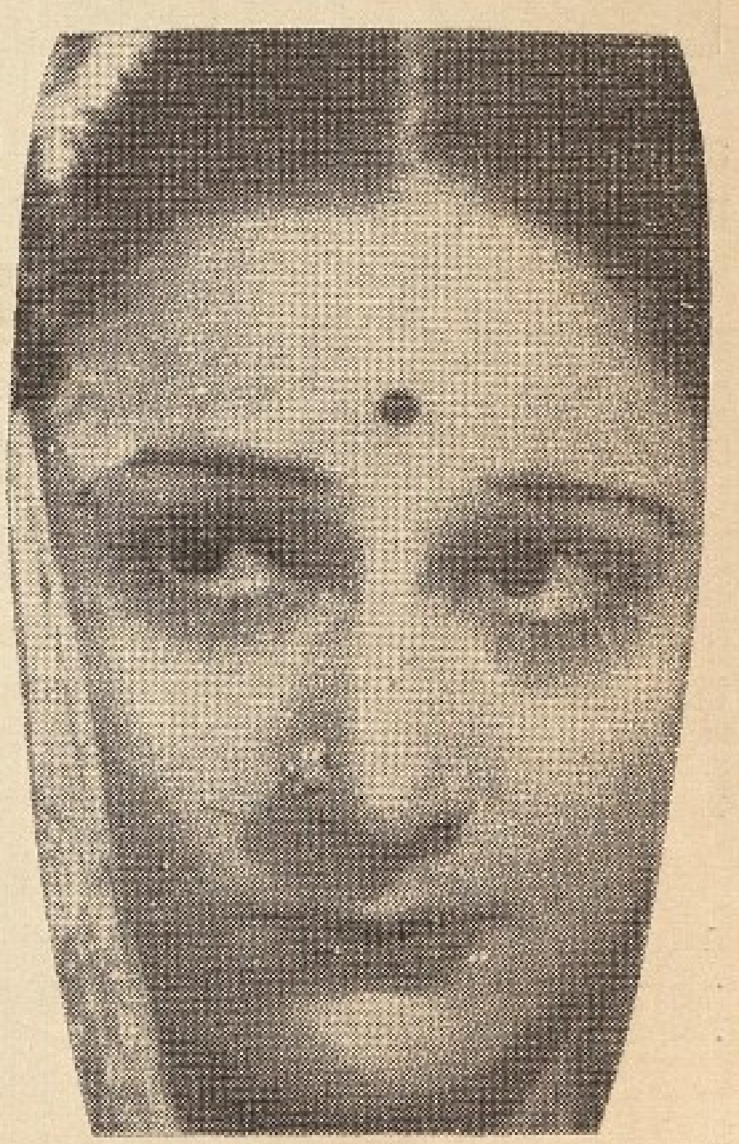
Mr. Razvi should be credited for completing this picture under very unsatisfactory financial conditions.

In 1941, he directed " Awaz " for Saraswati Cinetone and in 1943 " Koshish " for Din Pictures, whose story was also by himself. There after he started directing " Dassi " for Star Productions but owing to some differences with the Producer he left the concern. He has recently directed " Haqdar " for Dugal Pictures and has created a record in the industry by completing this Picture in 25 shooting days.

He is at present with Chandiwala Productions and is busy in the paper work of their first picture " Sahil ". He has also been scheduled to direct a costume Picture " Sultana Chand Bibi " for Dugal Pictures.

At the same time he is busy producing a gypsy story " Shabnam " for M.M. Pictures.

Permanent Address :—
Rana Mahal, Vincent Road, Dadar—Bombay. 14.



ROMILLA. Her real name is Sofia Abraham and is the younger sister of filmstar Pramilla. Daughter of a retired Government Contractor, she was born at Calcutta. Passing the Junior Cambridge Examination, she came over to Bombay and joined Imperial Film Co. After acting in a few pictures there, she shifted to Prince Movietone and acted the heroine's role in " Calcutta after Midnight ". Later she joined Mohan Pictures and played the lead in a number of pictures. Prominent of her pictures are " Darling Daughters ", " Dil Hi To Hai ", " Chabukwali ", " Cycle Wali ", " Sarowar ki Sundri " and " Sohana Geet ". In Rex Pictures' " Thunder " she gave a fine performance.

She is essentially a stunt actress and as such is a solid entertainer of the masses. She puts over some dare performances with rare ease and aplomb. Out of actors, against whom she has worked she prefers E. Billimoria, and is impressed by M. A. Mirza's directorial talents.

She is fond of riding and cycling. Badminton is her favourite game. If she is doing nothing else she is either sewing or cooking.

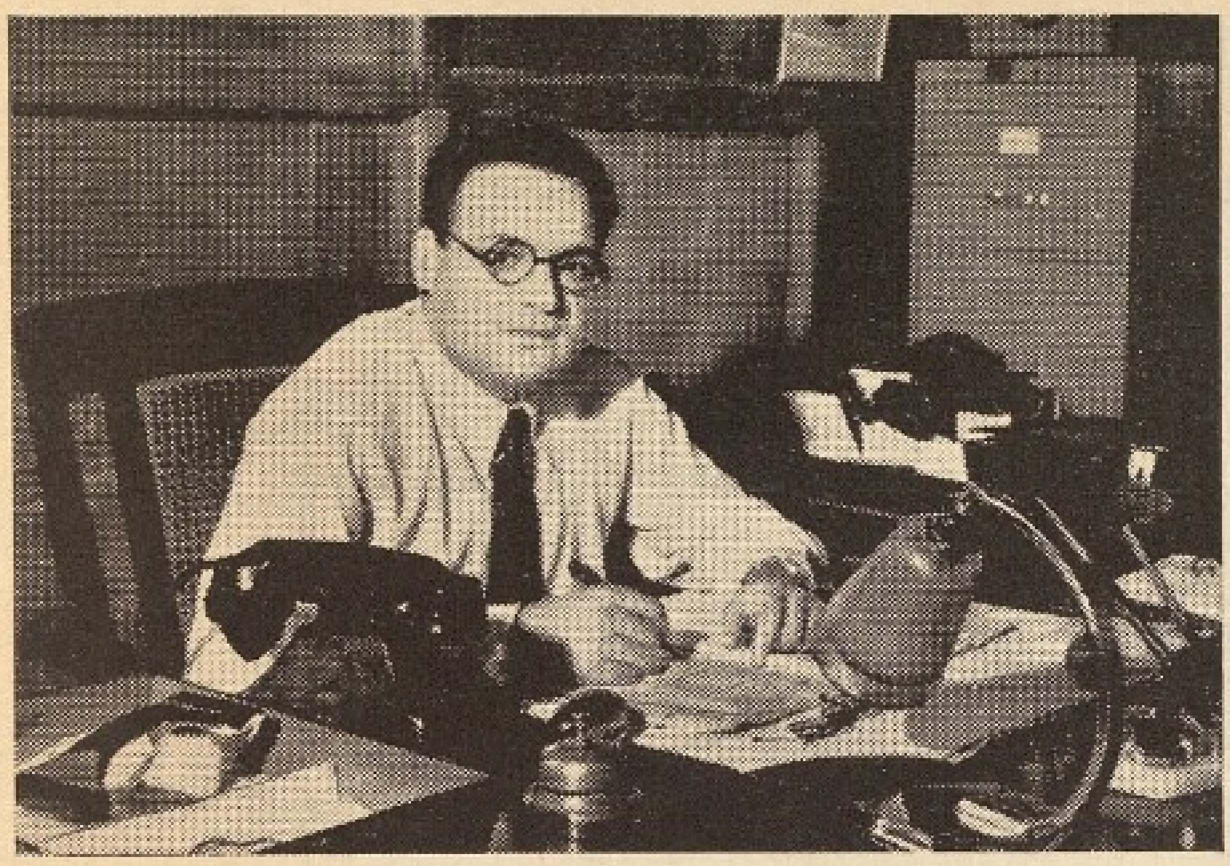
RAJKUMARI SHUKLA. The well-known mother of the Indian screen, Rajkumari Shukla was born in 1903 at Benares. Usually people take to films because of their natural aptitudes and talents, but Rajkumari entered this line because this was the one avenue of hope wherein she could escape the miseries of life and earn an independent livelihood. Her married life was miserable due to the ill-treatment she received at the hands of her in-laws. Things worsoned off still further after the death of her husband. She battled on against odd circumstances for some time until one neighbourer of hers, Nana Baba, who was working in some theatre came to her rescue. He got an employment for her in the same company in which he himself was working. For some years she worked in Maden Theatres and finally joined the film line and to this day she can boast of having played important and successful roles in no less than 60 pictures.

She plays the role of a mother—a modest and a gentle mother, as well as an arrogant mother—so successfully that the audience cannot but gape with awe. She needs no direction. In fact director cannot teach her anything new. She has a peculiar genius of her own.

This is not all. She is generous, charitable and deeply religious. She possesses amiable manners and elegant common sense. She has no issue but loves her sister's children as her own. She respects Nana Baba the man who is responsible for her uplift, like her father. He is too old and Rajkumari realises that it was only due to his efforts that she has risen to this position of eminence.

Simple of dress and fair in dealings, Rajkumari is humble, modest and candour never forsakes her. Her performance is always delightful and inspiring. Some of her prominent pictures are "Jhoola", "Aina", "Sharda", "Panghat", "Jagat Mohani", "Ek Raat", "Man-ki-Jeet", "Swami", "Society", "School Master", "Chher Chhar", "Dulhan", "Uljhan", "Age Kadam", "Badalti Duniya", "Ankh Macholi", "Faryad", "Najma" and "Rattan". Besides she has worked in several Bangali and Gujerati pictures.

Permanent Address :—
Gulistan Chambers, Vincent Road, King Circle, Bombay. Phone No. 60619.



SHOREY, ROOP, K. He is undoubtedly one of those talented few who have striven for long to put Punjab in the forefront of film production. He is the son of that pioneer — R. L. Shorey— and was born on 28th June, 1915 at Quetta (Baluchistan). He Studied upto. Senior Cambridge Examination and due to his interest in the film line, which he probably inherited from his versatile father, laid the foundations of the United Artists.

After some spasmodic attempts there he joined Kamala Movietone Ltd. and therefrom he shifted to the National Movietone Ltd. Having gained considerable experience he, in collaboration with his father, floated Shorey Pictures. It was here that Punjab saw the rise of a studio which today definitely gives a lead to many. One of its pictures "Mangti" in Punjabi broke all box office records at Lahore by a continuous run of 60 weeks. Other pictures from Shorey have been "Koel", "Champa", "Badnami", "Shalimar" etc. The last one is a costume picture which has created a new history in the film field.

Mr. Shorey has also been with the Information Films of India and produced excellent shorts on "Rationing" "Saving" and "Civil Defence." He has recently returned from America where he had gone on a deputation on behalf of the Government of India.

Hardworking and assidious, Shorey has poise, confidence and some thing that distinguishes him from others. He wanted to be a director-producer, he studied to be a director-producer and he became a director-producer and a mighty good one too. It cannot be denied that he has helped to make the screen popular.

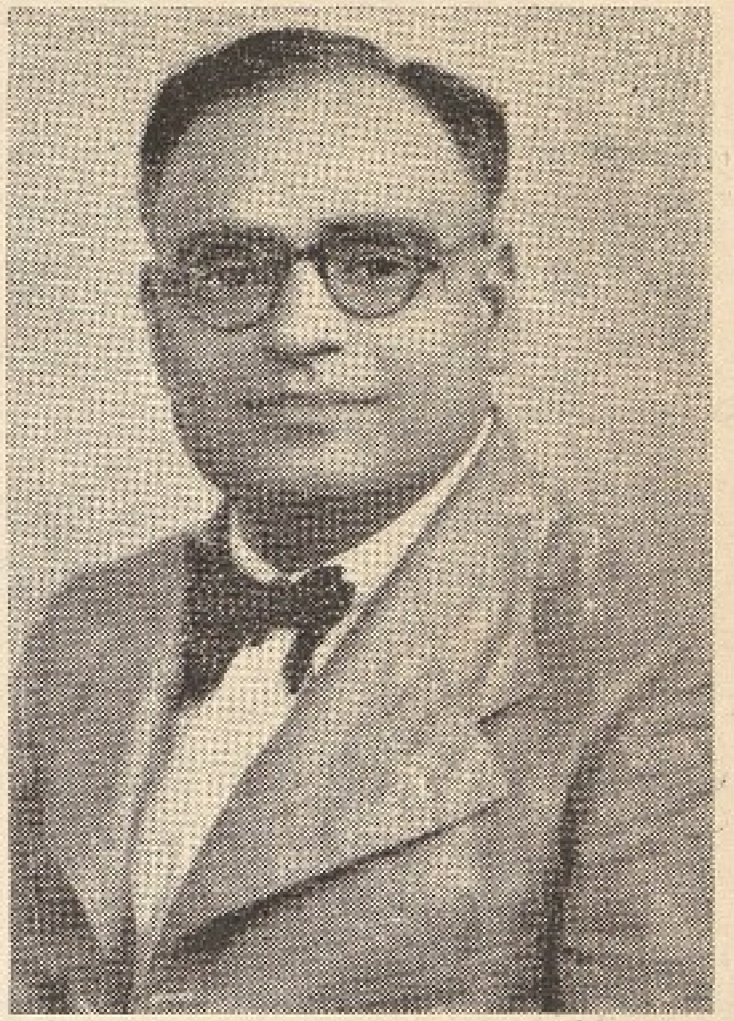
Besides he has accomplished himself in photography also. His flawless, imaginative and picturesque camera work has earned for him laurels. He shows his mettle everywhere. Moreover what Mr. Shorey does not know of film-editing is indeed not worth knowing. A smart, talented all rounder as he is, he has carried many a picture on his

shoulders. By his excellent work he compels admiration of the critics and the audiences. Cramful of original ideas and conception, he visualises and believes in unmistakable terms the huge potentiality of the films as an instrument of culture and education in the life of a nation. Shorey is quite enterprising to try new talents. Kind and considerate there is nothing hard jarring about him. For him filmworld is full of potential interest and to work in and for it sincerely is his chief aim.

Office :—
Shorey Pictures, Lahore. Phone 4168.
Residence :—
29, E. Model Town Lahore.
Telegraphic Address :—"Shoreyfilm".

SADIQ ALI (Actor). Was born at Jullundhur (Punjab) in 1911. His two cousions—Wazir Ali and Nazir Ali—are renowned Indian Cricketeers. Having finished his course in Engineering, Sadiq joined M. E. S. Cawnpore. Later he resigned his post to join Agha Hashar Dramatic Co. and when it collapsed, he joined Burma Imperial Film Co. Rengoon in 1934. After working in one or two non-descript pictures, he returned to Bombay and having served Saroj, Ajit, Daryani and some other concerns, finally joined Minerva Movietone. It was here that Sadiq earned highest ecnomium. His Minerva pictures, in all of which he plays leading roles either as a hero or as a villain, include "Jailor", "Vasanti", "Ulti Ganga", "Phir Milenge" and "Prithvi Vallabh". Sadiq is versatile, talented and commands ideal personality. His characters are not confined to any single style. He plays creditable roles with usual dramatic delivery of dialogues. Sadiq is very hospitable, social and of congenial disposition. Photography is his favourite hobby. Given better opportunities he is sure to do bigger things.

Permanent Address :—
C/O Minerva Movietone Ltd., Sewree, Bombay.



SHOREY, R. L. His full name is Roshan Lal Shorey. Born at Lahore on 26th May, 1888, he is today the leading producer of Northern India. Shorey is one of those few producers in India who have to their credit foreign qualifications and who have taken great pains as pioneers to establish the industry on a firm basis. He has spent a considerable time abroad. Photography being his special line, he qualified himself from the New York Institute of Photography and College of the City of New York and Murrayhill School New York. Thereafter he proceeded to England and joined the College of Technology at Manchester. He also had the opportunity of working with the Fox Film Corporation as news cameraman. In America he worked for some time as technical director of photo-mechanical-process department of Messrs. Schermer Corporation. He too had the opportunity of doing research work in photolithography at Cambridge (Mass.) U. S. A. for about 6 months.

On his return to India, after acquiring experience in the motion picture technique, advanced photography and technical processes, he successfully persuaded the Punjab Government and the N. W. Ry authorities to do publicity through the medium of short films. He produced a number of short films of educational value for them.

With the advent of talkies era in India, his first attempt was "Radhey Shyam" produced under the banner of Kamala Movietone of which he was a partner too, Uptil now he has directed five full length pictures—"Radhey Shyam", "Sohni Mahiwal", "Puran Bhagat", "Ek-Musafir" and also produced about 8 films. In addition he has to his credit over 100 short films. At present he is producing "Nila Parbat"—a daring attempt of its own kind in the history of film production in India, planned to be made on a stupendous expeditionary scale in the midst of glaciers, avalanches and the unscaled altitudes and regions of the Mysterious Himalayas.

He is now the Managing and Technical Director of Kamala Movietone Ltd. and his son is also a full fledged director and a producer of great calibre. R. L. Shorey has found success today by dint of sheer perseverence, hard work and his ultimate doggedness never to look back. He is a tough old man edowed with abundant tact and sheer tanacity. He has in fact put Punjab on the film map of the world.

His main hobby is studying and is very fond of expeditions. He attributes his success to his camerawork.

Permanent Address :—
Residence :—29 E. Model Town, Lahore.
Office :—Kamala Movietone Lahore. Phone 4168.
Telegrams —Shoreyfilms.

SHAIKH MUKHTYAR AHMED. Hai's from the North and was born on 2nd February, 1916.

Mighty and stately, this tallest guy of the Indian Screen started in life, as an Inspector in the Indian Tea Expansion Board in 1936 and chucked up the job within a year to embrace the screen career.

He approached Director Barua of the New Theatres, Calcutta and found the going tough, since the great director refused to consider him. Mukhtyar forthwith, journeyed to interview Director Mehboob of the National Studios, Bombay and was successful in his mission. He was soon inside the studios rehersing and playing the role of Mangoo. His performances in "Sister" and "Roti" have shot him into the stratosphere of popularity. As a school boy Mukhtyar was naughty, mischievous and clever but not with his books. His main hobby was motion pictures. He took great and active interest in the School Dramatic Society. He gave an early glimpse into his versatile histrionic talents when during a school drama, in the role of Satan, he had to be everything from a singer to comic relief.

Shaikh Mukhtyar Ahmed maintains that it takes some time to be an artiste in the real sense and that he is not satisfied with what he has done so far. But, as he has begun to take his screen career seriously, and if he continues to do so, he very probably will land right at the top, having already made big strides in that direction with his performances as a newcomer.

His greatest ambition is to go to Hollywood and, he says, he would do so at the earliest opportunity. "I have sacrificed many things," he says, "and am willing to sacrifice more to satisfy this ambition of mine".

Permanent Address :—
Vidday Mansions Tardeo Road, Bombay.

SADHONA BOSE. Born on the 20th April, 1913 at Calcutta. Young, beautiful and vivacious, gifted with an artiste's soul, of high birth and cultural and social attainments, Sadhona overcame all barriers of adversity and rose to the pinnacle of glory when a tender girl of sixteen and it was then that she met her husband Modhu Bose. Before that she was Sadhona Sen—daughter of Saral Chander Sen, a barrister of the Calcutta High Court and grand-daughter of Keshab Chander Sen, the founder of Navabidhan School of Brahmo Samaj. The progressive instincts of her famous grandfather have found fruitful echo in the versatile artistry of Sadhona.

In 1937 she made her screen debut in "Alibaba" under the direction of her husband Modhu Bose. She was acclaimed overnight a star and the picture became a box-office hit of the year. Since then her outstanding stage and screen successes have been numerous. Dancing is her forte, although she is astonishingly accomplished in histrionic art. She has the unique distinction of having stellar honour in "The Court Dancer", India's first picture with dialogues in English.

She has toured all over India with her dance groupe and the art and dance critics everywhere have unanimously acclaimed her as one of the greatest esponents of India Dancing today. She has been referred to as "The most accomplished dancer that has been seen in India since Pavlova visited this country". With all her talents and strength of mind and body she is yet working for the renaissance of the Indian dance and art.

In private life Sadhona is an extremely gracious and amiable young lady whom it is real pleasure to meet. She is exceedingly well-read and has definite ideas of her own. Among friends and acquaintances she betrays no sign of self-consciousness. Her eyes sparkle with animation when she talks slowly in a low melodious voice; and she rapidly discards that mask which every star and nearly every body wears to a stranger.

Beautiful dancing, punctuated by suitable symbolisms, superb acting, sweet and sympathetic diction, poise and dignity born of tradition and an undefinable charm all at once raise Sadhona to stardom.

SADIQ, M. (Director). Born on 10th March, 1910 at Lahore, he is one of our those nevices in the film industry who can easily beat the old-timers.

Before adopting screen as his profession, Sadiq had been doing business in East Africa. Due to his passion for films, he returned to India and in 1929 joined United Players' Corporation, Lahore as a clerk. Later on he was promoted as a manager of the distribution branch. From 1935 to 1937 he worked in East India and Maden Theatres. Having thus acquired experience he went to Bombay and became a story and dialogue writer.

His literary contribution as such give a considerable evidence of his sterling qualities. He wrote stories and dialogues for Ranjit's "Thokar" and "Holi" National's "Pooja" Circo's "Nai Duniya" and Kardar's "Namaste" and "Jeevan".

Kardar saw in Sadiq the potentialities of a big director and entrusted him the direction of "Namaste". The picture proved to be a tremendous box-office hit and was acclaimed one of the best comedies ever produced in India. His next "Jeevan" was equally a phenomenal success. It is, however, Jamuna Production's "Rattan" which proved a triumph of his directorial ability and showed quite a lot of imagination and intelligence. It has proved a roaring box-office smash and Sadiq's name has today become the million-rupee mark in the industry.

We cannot but gape with awe when we find this new comer stealing such a prominent place in such a short period. When he directs a picture, he practically produces it—so completely does he identify himself with it technically and socially. He brings characters to life on the screen so vividly that you could identify each character as having met you in real life at one time or another.

He is indeed fast outshining his Ustad—A. R. Kardar. Sadiq is one of the very few front-rank directors whom screen has been fortunate enough to attract. He weilds a magic hand at direction, which gives the filmgoers so many smiles and tears through the characters he presents on the screen.

As a first rate dialogue-writer, and as a competent director, Sadiq will undoubtedly forge ahead with a speed that may surprise many.

Permanent Address :—Shivajee Park, Above Fire Brigade Station, Bombay.

SAQI, F. M. Editor, printer and proprietor of "India Weekly" and Publicity Incharge of Urdu Section for Shalimar Pictures—was born at Ambala and is about 38.

His is a life-history which is full of struggles, knocks of fortune, kicks of fate and of perseverence which will set many thinking whether or not it is worth while to stake one's future and fortune for the achievement of one's ambitions.

Saqi started life with the initial handicap of having born in a poor family where neither any opportunity of education nor any chance for enterprise could be provided to him. Education was out of question. Saqi, disgusted and frustrated, left his home when still young and endevoured fanatically to enable a place for himself in this world. Having wandered to and fro, he joined a news paper office as a hawker on a meagre compensation.

Saqi could not remain content, came to Lahore and for some times served in a publicity concern. During all this period he had continuously been labouring and burning mid-night oil over books to get knowledge and experience. Thereafter he started a periodical "India weekly". His enterprise, however, could not be successful owing to the vagaries of fate and Saqi for the first time took to Bombay. He started the same weekly there and is still its head and proprietor.

Besides doing publicity work for Shalimar Pictures, he is sometimes alloted minor roles too.

Saqi is a man of guts, honest fair and simple. If inspite of hard struggle, he has been unable to achieve any remarkable success, it is the fate that should shoulder the entire blame. He has for long, unsuccessfully tried to take the reins of luck in his own hands and is continuing with his struggles. We wish every success to this ambitious and iron willed man !

Permanent Address :—
C/O "India Weekly" Esplanade Buildings, Fort, Bombay.

SHAUKAT HUSSAIN, Razvi, one of the leading film directors of today, was born at Mirzapore (U. P.) in 1913. His father was in the Imperial Service and served the Police Department as D. S. P. at different places in India.

Shaukat interrupted his studies while in his F. A ; started a corniwal, touring important places and earning good deal of money. He dissolved his Theatrical Co. in 1931 and joined hands with Mr. Great, the then Sound Engineer of Bharat Laxmi Pictures, Calcutta. Being an intelligent chap he picked up every thing in an amazingly short period. Therafter he went to Madan Theatres Ltd. and did editing work for about half a dozen pictures under the guidance of Director Ezra Mir. From thence he went to the newly started Film Corporation of India and edited four pictures for them.

Later Pancholi came across Shaukat and impressed by his intelligence and resourcefulness offered him to join Pancholi Art Pictures. Shaukat could, however, be spared only on loan and having done the editing work of " Gul Bakawali " returned to Calcutta. Pancholi's tcrutinizing eyes had discovered the merit in him and he insisted on having Shaukat permanently in his concern. This time Shaukat was entrusted with the direction of " Khandan " which proved the biggest money-maker. He went to Bombay soon after and has given us miracle pictures like " Dcst " and " Zeenat ". Recently he has floated his independent concern *viz.*, Shaukat Productions and has announced a stupendous programme of film production.

Shaukat is married to the nightingale of the Indian screen—Nur Jahan. He has also acted as a side hero in his " Dost ", He is taking big strides up the ladder of fame and will soon step out far ahead of many. As a director and an editor he has positively stolen a prominent place proving his great tact and perseverance. With few more vehicles he will undoubtedly qualify for the exclusive coterie of front rank directors in India.

He is a good player of hockey and is calm and quiet by nature.

Permanent Address :—

Oma Kant Mansions, Harvey Rood, Chopati, Bombay.

SHANTA APTE. This tentalizingly beautiful siren of the Indian Screen was born in Dudhahi (Sholapur) in a middle-class and very orthodox Brahmin family. Her father was wont to recite Bhajans every night till late hours. Even as a child Shanta showed great aptitude for music as she sat listening enrapt and swaying to her father's recitations. In her primary school she picked up the fundamentals of music and soon excelled her classmates. While schooling in Poona she developed an ardent liking for and took lessons in dancing, as well.

In the year 1930, when she was hardly in her teens, she took part in a concert arranged by her brother and gave an enchanting programme of songs and dances. She was free from stage-fright and carried herself through with an ease and aplomb that won the admiration of everyone present Gradually under expert tution and training she has acquired masterly over the art and is ranked among the best known songsters of Maharashtra.

In 1932 she took to the screen and Saraswati's "Shyam Sunder" got her off to a flying start. Since then Shanta has never slackened her pace.

Under the Prabhat banner she learnt a lot about acting and dubbed the "Pride of Prabhat" she placed that concern on the pinnacle of fame and prosperity by her pictures like "Amar Jyoti" "Amrit Manthan", "Unexpected", "Gopal Krishna", etc. Through both her voice and personality she romanced through pictures to be rated a star popular with the filmgoers.

Semvering her connections with the Prabhat she became free lancer. A consummate actress, Shanta created something like a minor revolution by her unusual impersonation—ego and hot temper—strange even in the fast moving filmdom.

She created a furrore among her fans by playing a successful leading role in the Tamil talkie "Savitri"—so well and truly did she master an intricate language foreign to her.

After being off the screen for well nigh five years she returned in Circo's "Apna Ghar" and scored a sensational triumph. Featuring in Pancholi's "Zamindar" she has added yet another triumph.

Shanta is definitely a solid entertainer and her successes are well merited. She is equipped with a voice that has a trickle and thrill which make her songs so sweet to hear and pleasant to remember. She has bouyancy, the good kind of 'figure personality' dramatic poise and symmetry. And, she tops each of them with femininity. She is regular in her habits, has a sense of humour and is ready witted in private life. Tennis and ping-pong are her favourite games. Swimming and riding are her favourite pastime.

SHAHANI K. P. Born in 1904 at Hyderabad (Sind) where his father is an Educational Inspector. The urge for enterprise goaded him to finish his studies at the age of 16 and he embarked on a business career, dealing in silks and jewellery on an extensive scale in Iraq and Mesopotemia. On his return to India, he joined the P. W. D. Department of the Sind Government and continued there for about 10 years. Later he migrated to Bombay and took up an assignment in Messrs. Strauss and Co. Ltd. as a special seeds analyser. Having a flair for the film art and having also worked on the stage for a number of years, the screen held a special attraction for Shahani and he joined the film-industry in the year 1936 and worked as an actor, a production-manager and then as a director. To his credit are pictures with such varied themes as "Khoone Nahaq" "Prem Mala" and "Royal Physician". Having acquired sufficient experience of the production side, he turned his attention to the distribution sphere and joined the R. K. O. Radio Pictures as Chief Booker to supplement his knowledge of the different branches of the film-industry. He then floated three different production units of his own Bharat Pictures, Indian Art Pictures and 20th Century Producers.

Having the future welfare of the industry at heart, has started his own film-magazine "Talkie Herald" in the year 1940 and within a short space of six years, he has made the journal immensely popular all over India. At present he is directing a novel comedy "Madhu Madhuri" for Vijaya Pictures. We wish every success to this veteran of the Indian Film Industry.

Permanent Address :—
Laxmi Building, Sir P. M. Road, Fort, Bombay 1.
Phone No. 32623.

SARDAR AKHTAR. She was born at Lahore in October, 1910 and was a reputed singing girl in her hometown till 1931 when a local producer on tour picked her up for his first picture. She is the Sister in-Law of Mr. Kardar.

She has worked for Saroj, Eastern Arts, Daryani, Prakash, Minerva, National and other studios. By her good performances in top-class pictures like "Purnima", Bharosa", "Woman", "Pooja", "Asra", "Nai Roshni" etc., she has come to the forefront as an actress and commands a great fan-following. Her latest pictures are Soubhagya's "Tamasha", Minerva's "Phir Milenge", etc. Some of her early roles were in "His Highness" "Alibaba", "Bismil Ki Arzu", Dreamland", "State Express" etc.

Sardar Akhtar is a born actress. She never had to work her way up. She started at the top and with her excellent record is likely to stay there for many years to come. She comes from a well-to-do family and did not take to the screen only for the sake of money. She loves and enjoys her work chiefly because it is a means of expression for her artistic nature. She likes playing the roles of country girl and feels that her favourite part was the one she had in "Woman".

In private life Sardar Akhtar is simple. She looks pettie and tiny in real life and is essentialy feminine. She is not a keep-fit friend and is softly rounded with soft and lustrous hair. She is a voracious reader, spends all her spare time at home, fond of sewing and knitting and keeps superbly neat furnished rooms. She uses dark shades of make-up for the screen, where it is necessary. Her favourite colour is green and she keeps a large wardrobe of gorgeous saris and blouses. She has a special passion for Western films and likes serious pictures. She does not admire or enjoy crazy comedies.

Sardar Akatar used to say that she would now change her film work for any other. She also used to say that she would not like to marry and prefered to remain single. But it is astonishing that she left the filmdom and became the 'legal Mehbooba' of Director Mehboob. Her sister Bihar Akhtar is the wife of Director A. R. Kardar.

Permanent Address :—
C/O Director Mehboob, Marine Drive, Bombay.

Sincerely yours

SANEHPRABHA Pradhan. Born on 20th October, 1921, she hails from a highly respectable family of Nagpur. Her father is a high Government official and has toured throughout the European Continent. Her mother Sh. Tarabai Pradhan is the first lady graduate of the Fergusson College Poona and a leader of many Western India women organisations.

She has studied upto B.Sc. During he college career she was a speaker of great eminence and as such won many medals and credentials She interrupted her education at St. Xavier College, Bombay to step into the screenland. It was due to the advice and pursuation of Chimanlal that Sanehprabha was introduced to the Indian filmdom. She made her debut in Sudama's "Sajni" but it was in Bombay Talkies' "Punermilan" that she got a real opportunity to give a good account of her histrionic talents. By a classical dance that was the highlight of that picture, Snehprabha danced her way into the hearts of the film fans. The role assigned to her in "Civil Marriage" suited her bubbling personality excellently. Some of her other successful pictures have been "Pardesi" "Pyas", "Khilouna", "Preet", "Naya Tarana", "Ladai ke Baad" and "Din Raat".

Sanehprabha is a born actress. She has life and buoyancy. She is free from any sophistication and is a highly cultured girl. She has wrest the laurels from the many and threatens to reach further heigts of glory.

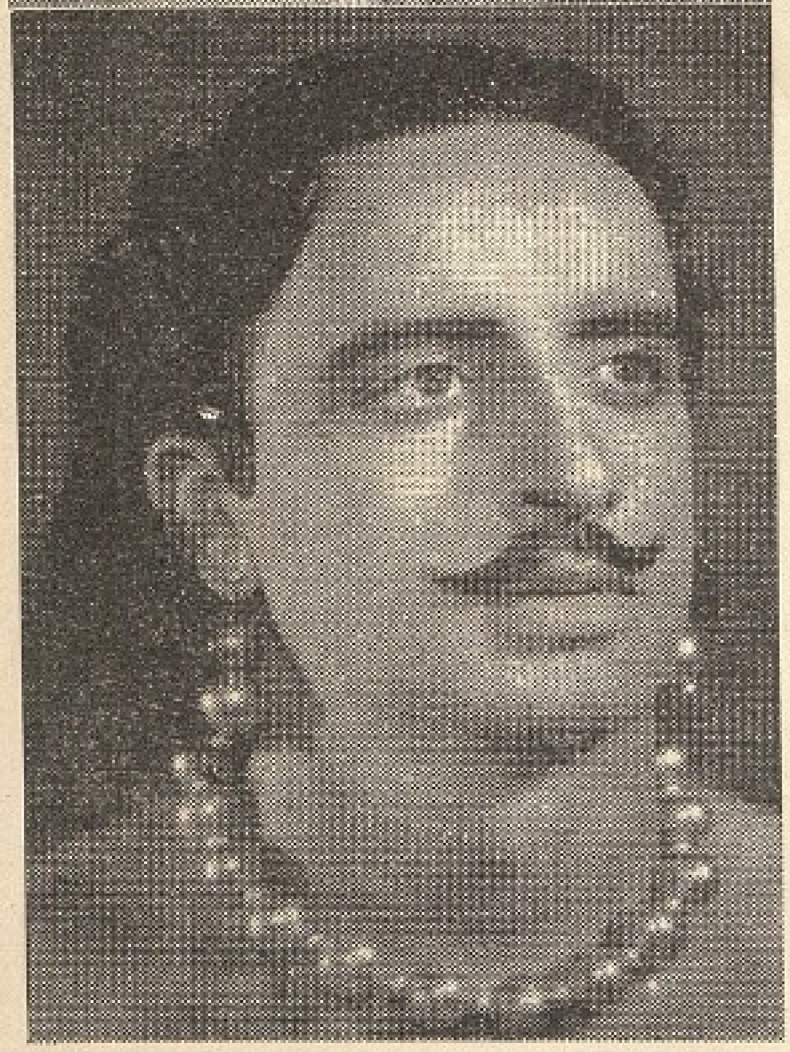
She got married to Kishore Sahu but due to certain differences eventually got separation.

Pencil drawing and story writing are her main hobbies. She has written the story and screenplay for "Ladai ke Baad". She is also fond of dance, music and cooking. Studying is her favourite pastime. Out of games she likes Ping-pong and badminton. She is very much interested in research and paying proper care and attention to the sick and helpless dogs. She has picked a number of such and devotes her whole-hearted attention for nursing them.

"Early to bed and early to rise" is the maxim which she strictly adhares to. She is also ambitious to start her own production to show what she can really do if given suitable opportunities.

She is a brilliant addition to filmdom. Her tumbling black curls and her sparkling eyes bewitch many a heart and her slim figure makes one's heart miss many a beat.

Permanent Address :—
Shantaram's Bungalow, Poona.



SUDERSHAN Sethi. A new addition to the Indian Screen-comes from a respectable family of Punjab and is the younger brother of the famous artiste Jagdish Sethi. He is a double graduate—and in addition has a vast general study—has travelled throughout India including most of the historical places and other important towns of interest in the country.

He was one of the brilliant students at college, taking keen interest in sports—social activities and college dramatic stage plays.

As a result of an interview with Sethi we conclude that he is a young man with education, intelect, understanding and very keen sense of attending to his duties. Firmly believes in real conscientious work and has already undergone real millwork for the last 3 years by appearing in various pictures and also on the stage in Bombay.

From his photographic appearance we can see a rare combination of features, specially his eyes. He has evidently a fine physical build and personality for the screen.

He has a very ambitious trend of mind and we greatly welcome such educated youngmen in the fold of our Industry who can really work for enhancing its standard.

Permanent Address :—
Sanatorium, Sion, Bombay.

SAIGAL, K. L. Kundan Lal Saigal is well known in our industry today. His captivating voice, his magnificent egotism, his wit and his sophisticated acting have made a great hallmark in the Indian filmdom.

Born on 11th April, 1904, at Jamun, he did not continue his studies beyond middle class. Sometimes later he joined Remington Rand Inc. as a salesman. He was an accomplished singer and used to display his genius at private and social functions. His fame spread wide and he was requested and persuaded by the New Theatres Ltd. to work for their pictures. His first appearance was accordingly in the rcle of a side hero in N. T's "Mohabbat Ke Ansu". "Yahudi ki Ladki" was his greatest triumph, a great lesson for his contemporaries and the most significant picture of the year.

Thereafter he was starred in most of the N. T's productions like "Dharti Mata", "Pujaran", "Devdass", "Street Singer", "Dushman", "Lagan" and "Zindagi". To this day he has entertained the public in about half a century of films. He has also worked in many of the Bengali pictures and his pronunciation and diction are so perfect as to make many doubt whether he was not a Bengali.

Of late he has taken to free lancing and as such his pictures have been "Surdass", "Tansen" "Tadbeer", "Shahjehan", "Parwana" "Umer Khayam" etc.

Saigal is now thinking of retiring from the films, having become too old. It may be a shock to many of his admirers. He likes loneliness and solitude which bring him peace and calmness. He does not like a fussy and busy life. He is now aged, tired and a patient of diabettes. He wears spectacles of thick glasses behind which lie hidden his large eyes. The folds of his cheeks hang over the corners of his thin lips which are pursed and pinched. This is Saigal in his private life—the unknown Saigal!

In his home he is very different than on the screen. His face has no pose or any characteristic eccentricity of an actor. On his face sadness looms large – born out of a deep sense of tragedy in human life. It is to be wondered how he could play such smart and brilliant roles as in "President", "Lagan" and "Zindagi". He is very hospitable. Smokes and drinks heavily. Simple of habits and dress he always remains in queititude.

Permanent Address:—Shireen Cottage, College Back Road, Matunga, Bombay.

SHARAR DEWAN. Born 49 years back at Multan (Punjab), Dewan Sharar occupies a unique position, as a novelist and playwright, in the oriental literature of the world. From 1929 to 1945, he travelled in many countries of the East and West, contributing Indian culture to the foreign civilization. He was publicist of the League of Nations Secretariat and also won international fame as the Cinema Editor of " Great Britain And the East ", a leading Weekly of Britain, which office he carried on for three years. Besides, he was a regular contributor to the British and American press and is the first Indian, whose works were ever broadcast by the British Broadcasting Corporation. His radio plays, " The Rajput Pledge ", " The Three Friends ", " Koh-i-Noor " and " In the Shadows of the Taj " placed him among the greatest radio play-wright of the day. From 1937 to 1940, he was the Incharge of Cataloguing Urdu books and manuscripts of the India Office Library, London. He, then, was elected Secretary of the Hindustani Speaking Society, London, and held office for over four years. His books, " Indian Folklore ", " In the Garden of Peacocks ", " East Meets West " and " Gong of Shiva " definitely helped to put Indian fiction in the international field of literature. " Gong of Shiva " was translated in several European languages, and its Indian screen version " Ishara " was hailed by the Indian film-goers. Not only that. He was the author of " Karma ", the first picture produced by Indians in English. Above all, he wrote the script of screen-play of " Shakuntala ", which created a [illegible] world record, for a continuous run of 104 weeks at the premier theatre. His another story " Parbat Pe Apna Dera " produced by Shantaram, has set a new standard of film-production. He is also the author of the final script, songs and dialogues of " Dr. Kotnis " both in English and Hindi, and his depicting the character of Kaka Wong in this picture, has been applauded by the entire Indian film world, which, needless to assert, is immensely richer by the addition of SHARAR.

Permanent Address :—
C. C. I. *Bombay* 1.

SHAHNAWAZ. The famous and beloved actor of the screen was born on 18th September, 1906 at Hyderabad. His father was a major in the Hyderabad State Forces.

From the very beginning he was interested in plays and dramas and had a desire to enter the film industry but for long it remained a wish-fulfilment. After having served the Hyderabad State for nine years he took to Bombay for his motor business. There he was approached by a concern to play as a villain in their picture.

He was at last successful in finding an opportunity of exhibiting his talents in the very first picture namely "Bharat Ka Lal" in which he played the role of a villain. This was February 1936. And lo! in a short period of ten years he has received a universal acclaimation as one of the leading film stars. By his work he has dazzled his contemporaries, the producers, the directors and the public alike. Now he has to his name the merit of having played most successful and important roles in about thirty pictures. He has contributed a great deal towards the success of pictures like "Hamari Baat" "Humayun", "Punar Millan", "Bandhan", "Naya Sansar", Jhoola", "Kismet" and "Zeenat".

He does not like to play a villain's role and is still the most successful 'villain' on the screen. He thinks he is better fitted for sympathetic and light sort of roles. And his recent pictures have proved this. In fact he is an all-round artiste.

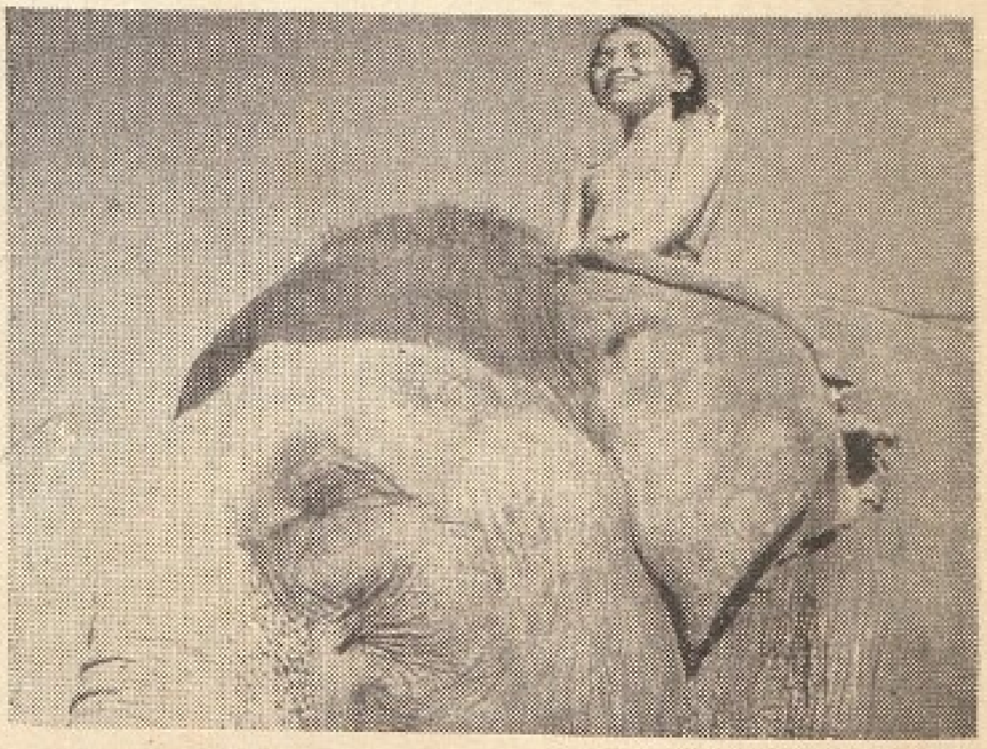
Shahnawaz has married thrice. He started career in the films on Rs. 75 p. m. and in 1944 he was drawing Rs. 1250 p. m. from Bombay Talkies Ltd. Since then he has taken to free lancing.

Pious and conscientious, abstenious, and straightforward. That is Shahnawaz! His life since 1936 reveals the story of a brilliantly clever man, working steadfastly towards the achievement of his aim and receiving due recognition. He stands assured of fame.

Permanent Address :—
Gulshan Mahal, Lady Jamshedji Road, Mahim, Bombay.
Phone 89166.

SURESH. His real name is Nasim Ahmad and was born at Qadian (Punjab) on 28th Dec. 1928. His father expired when Suresh was only an infant of one and a half months. Due to this clamity education could not be imparted to him. He is one of the six brothers and the youngest. His one brother Mr. Inyatullah was already working in some film company and when Suresh was of five years, he took him to Bombay. At such a young

Suresh at the age of 5 years.



Suresh at the age of 7 years.

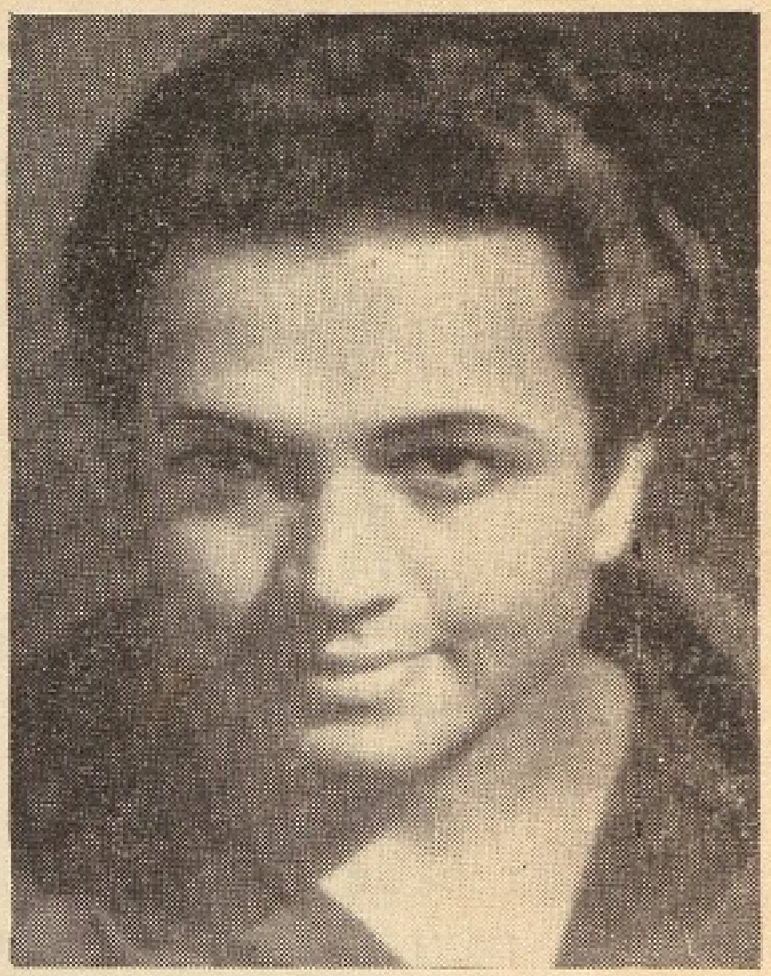
age he successfully performed Cupid's role in a film *viz.*, "Saqi". Uptil now he has worked in about 25 pictures! This is an achievement, attained by few, yet envied by so many! And most of these are quality pictures coming out from studios such as Bombay Talkies, Ranjit Film Company, Supreme Pictures and Eastern Pictures. His most successful pictures are "Basant", "Naya Sansar", "Bandhan", "Mirza Sahiban" "Thoker" "My Eyes", "Dewali". He was given the title of Indian Meckirooni after "Dewali."

Suresh started work on Rs. 25 p. m. and now he is reckoned as one of the film stars. He is on the permanent payroll of B. T. drawing Rs. 550 p. m. and has also the concession of working for other film companies. The date of B. T. agreement will expire on 15th August 1946.

His forthcoming pictures are New Bombay Theatres' "Sona Chandi" and Eastern Pictures "Rang Mahal". He is quite popular with the fans and by his appearance for the first time as hero in the above two pictures, he is bound to hit the headlines. Besides he is playing the leading role in "Bhool" "Jamila", "Naghma" and "Papiha".

He knows singing well. Relishes carrem board and riding. A little irritable, mainly due to his young age, Suresh is bound to attain the highest glory in the film world. Of late he has, it is said, floated a public limited film producing concern with an authorized capital of Rs. 5,00,00, in collaboration with a big business man in Bombay.

Permanent Address :—
Ballasis Road, Liaqat Manzil, Bombay 8.



SHAHU MODAK. Born at Ahmadnagar on the 25th April, 1918, he is the son of Reverend Rama Krishna Modak, who was nominated to the Bombay Legislative Assembly in 1935. His father is nowadays in America and connected with various religious, social and similar associations at Buffalo (U.S.A). He has also been a Justic of Peace at Bombay. Shahu Modak was brought up in his native town and received his education at Modak High School founded by his father. 200

It was in the year 1932 when Shahu took part in a concert organised at the Miller High School at Poona that his singing attracted the attention of an executive of Saraswati Cinetone who happened to be there. Dada Torney and Bhal G. Pandhakar approached Rev. R. K. Modak whose consent was obtained to allow Shahu to work in their picture. His first debut was, thus, in Saraswati's "Syam Sunder" in which by his excellent performance he dashed forward as an accomplished artiste. Shahu had been allowed by his father to work only in one picture but its success weighed heavily with him in permitting his son to continue. In India Talkie's "Vagabond Prince" he played the dual role very successfully.

Then followed a gap of three years' inactivity before Shahu again flashed on the screen in Prabhat's pride picture "Admi" as a hero. This won many laurels for him. Since then he has played in many pictures including "Dhyanshwar", "Bharat Milap", "Maharathi Karna", "Krishna Arjan Yudh", "Vasant Sena", "Kanoon" "Geet", "Meghdoot" and "Ajenta". Shahu Modak is one of those few artistes of the Indian screen who gate-crashed the movies with their very first appearance. He plays his part with an ease and grace that endear him to his fans. He has reached higher rungs of fame, but the highest is yet to come. With the maturation of experience he is sure to hit the toplines.

A Christian by faith, he feels proud to be an Indian and believes in the unification and freedom of India. He is a firm adherent of the principles for which Mr. Subhash Chandra Bose and Pandit Jawahar Lall Nehru stand, and believes freedom of India is not a thing to be begged for but it is a thing to be snatched off.

Singing, excercising, driving and studying are his favourite pastimes.

Permanent Address :—160 Caddel Road, Siddha Prasad, Mahim, Bombay 28.
Phone 61463.

SHAMSHAD BEGUM (Playback Singer), the famous and wellknown singer of India, belongs to Lahore where she was born in 1920. She first introduced herself to the public through Joinifone Recording Co. for whom she recorded many songs. Name and fame was assured for her. On radio she has received the highest applause and acclamation. As soon as she is on the air, hundreds of people throughout India switch their wireless sets to listen to her cuchoo-like voice.

During her early childhood, her parents used to bribe her with sweets to make her give them a song.

In the filmdom her career has been even more successful as a playback singer. First of all she sang for Pancholi Picture's "Khazanchi", "Khandan", Zamindar", and "Poonji". Thereafter producers all over India competed with each other to contact her. And at last this music queen was snatched away from Lahore and taken to Bombay where she sang for scores of pictures, notable of which are "Panna", "Ek-din-ka-Sultan", "Humayun", "Shahjahan", "Chal Chal Re Naujawan", "Phool", "Laj", "Sathi" and "Bairam Khan".

She thinks her song *viz.*, "*Ik bar phir kaho zara*" اک بار پھر کہو ذرا her best piece of art. In fact her whole life is a perfection of art.

Shamshad is too busy to have any hobbies. Whenever she finds time, she takes to embroiding.

Permanent Address :—
Lahri Mansions, Lady Jamshedji Road,
Mahim——Bombay.

SHAMIM BANO. (Miss) Born on 11th September, 1926, Shamim Bano belongs to Lahore where his father is still a General Merchant. She received education at Islamia Girls High School, Lahore and did her matric.

Films have been her dreams from the very beginning and she used to watch pictures from the point of view of a critique. Her part in the school dramas had inspired her to take to films. Her desire remained latent until 1939 when her father Mr. Yaqoob Lodhi went to Bombay on a business trip and whom she accompanied just for pleasure sake. There Director G. R. Sethi took fancy to her as an artiste and told Mr. Lodhi that she could make name and fame in the film India. The flame turned into fire and Shamim's heart throbbed with excitement. She picturised in her eyes a bright future and in the same fateful year appeared on the screen in Vishnu Cinetone's "Imandar" She was, thereafter, in constant demand everywhere and till now has played chief roles in pictures like "Pyas", "Arman", "Faryad", "Gouri", "Bansari", "Jawar Bhatta", "Samrat Ashok", "Pehle Aap", "Sanyasi" "Laj" and many others. In each she has cheered and delighted the film fans, equally.

She thinks that in Kidar Sharma's "Arman" she has reached the highest peak of acting and perfected the art. She is fond of seeing Indian as well as foreign pictures as critique and an analysist. Writing stories and playing badminton have great appeal to her.

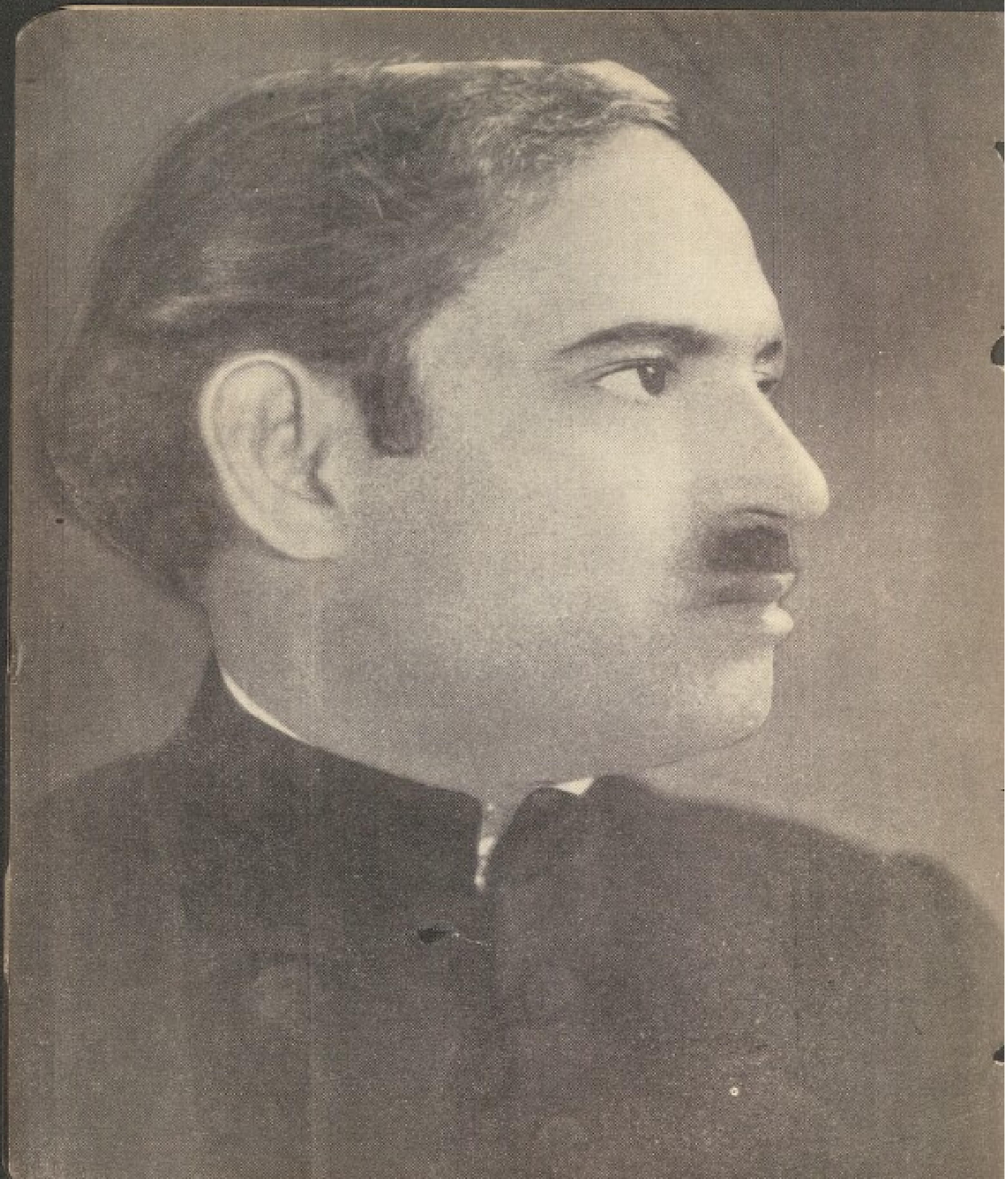
She has now in collaboration with her father floated a concern *viz.*, Central Film Corporation and takes keen interest in it. She is a charming personality and inspires respect and confidence. Like a fresh and fragrant peach she strives to put in her best and beautiful face as a big asset to the producers. Very hospitable and affactionate Shamim greets everybody with aqual sweetness.

She spends her liesure in reading and listening to radio. She loves more her life in the home and thus remains happy and engrossed with her parents when off the sets.

She has an insatiable desire for new things. She is a wizard who captures and bewitches the film fans and her brilliant portrayals are enriched by her hounting melodies which linger long in one's memory.

Permanent Address :—

R. K. Buildings, Lady Jamshedji Road, Mahim, Bombay.



SAGHAR MOHD SAMAD YAR KHAN popularly known as Saghar Nizami—one of our leading poets and a veteran storywriter of All India-fame-was born at Aligarh (U. P.), on 21st December 1905, in the house of Dr. Ahmed Yar Khan. He comes from a noble Afghan family who migrated to Aligarh years ago and settled down in this adopted land. He possesses a vast knowledge of almost all the languages of the East, besides being quite at home with English.

Saghar can rightly be called a born-poet, for he started writing poems when he was only 9 years old—and that, too, with good strides! He has since written numerous short stories and voluminous books on Urdu poetry, which have, without any exaggeration, secured him a most distinguished position among the first rank literatures of the country. In 1924, he wrote "Samundar Ki Devi", in 1929, "Tahzib Ki Sarguzasht" and in 1934, "Kahkushan"—all short stories, which were acclaimed by one and all. Next in order came, "Bada-e-Mashriq" in 1935, "Ras Saghar" in 1939 and "Rang Mahal" in 1943—all being his poetical reflections. And to crown all these he brings out yet another Treatise, entitled "Mauj-o-Sahil", in which are treasured the choicest gems of his poetry, and last, but not least, comes "Bazar"—a novel, which is most psychologically treated. The popularity of his books can be well visualized from the fact that as soon as they are out in the market, they sell like hot cakes!

He is gifted with a powerful pen, and it was entirely due to his editorial skill and grasp that "Paimana" of Agra, "Mustaqbil", "Aligarh Punch", "Weekly Istiqlal of Aligarh" and "Asia" of Meerut attained India-wide popularity!

Then comes a new phase in his life. In 1942, Mr. W. Z. Ahmed, of Shalimar Pictures, persuaded him to write songs and dialogues for his film entitled "Man Ki Jit", which offer he accepted, as the standard of songs and dialogues in Indian pictures was so low then that it often gave him a splitting headache—at times, his heart sank with grief! He, therefore, determined to overhaul the entire machinery, but discouraged at every step, because the gods of the Indian Film Industry looked at things from monetary point of view only. With strong will and sweat of brow, as his only weapons, he waded through obstacles that came in his way and paid heed to no one. He neither allowed pessimism to hinder his noble cause! Earnest efforts bear fruits, so eventually, he made every Producer realize the fact that the success of a picture mostly depends upon good dialogues and story—not to talk of their psychological treatment!

Saghar has been leading a busy life in recent years. His achievements in the Filmworld are summed up as follows: In 1944, he wrote "An" and "Akhri Salam" for Minerva; songs of "Bhool, "Laj" and "An Dekhi" for Ayaz Production in 1945; 1946, songs and dialogues of "Mehndi", "Khatoon" and "Bhaghawat" for Fazli Films; Songs of "Surat", for Himalaya Theatres". In 1946, he is in demand everywhere and this adds one more feather to his cap. He is now busy writing songs and dialogues of "Ghairat" and "Babul" for International Pictures; story, songs and dialogues of "Firdaus" for Central Film Corporation and songs of Zia Sarhadi's forthcoming picture will also be written by him. In all probabilities, his songs and dialogues will set a new record when the pictures are released. No tributes are greater for this selfless promoter of Urdu Literature! Here is the man who eats with the sweat of his brow, labouring day in day out, for standardising the medium of Literature in Hindustani Pictures.

Permanent Address :—

4 Irla Lane, Velle Parle, Bombay.

SHOREY DAULTALVI. His original name is G. S. Shorey. Born at Ambala on 18th October, 1913, he is a full-fledged graduate. He had an ambition to become a doctor but nature had a different career in store for him. Seeing the plethora of uneducated people in the industry, Shorey decided to adopt this profession and in 1932 joined Kamala Movietone Lahore. He continued working as an extra in many concerns till he got his first chance to direct "Pathron Ka Saudagar" for Minerva Movietone. His other successful attempt was "DinRaat" for Navyug Chatarpat Ltd. He has also appeared as a hero against Kusum Deshpande in a short film "Muhabbat Ki Museebat". He knows singing too but this has not helped him in any way to rise in the film industry. Out of the directors with whom Daultalvi has chanced to work, he is convinced of Modi's talents. He is not interested in any of the hobbies usually associated with the film line *viz.* racing, billiard etc. His only pastime is solving commonsense crosswords, thereby giving intellectual stimulation to his brain too. With a big fund of experience at his back he is bound for a bright and glorious future.

Permanent Address :—

C/O Navyug Chatarpat, Ltd., Poona.

SHANTARAM, V. Born of poor parents at Kohlapore, in November, 1901, Shantaram could not have much of schooling. He is the husband of the famous Star Jayshri.

At the age of 19, he joined Maharashtra Film Co., in his native town as a curtain riser and bell-boy. Who could imagine then that this prop-boy would one day rise to the peak of the Indian film world and that his name alone would sway the people. There he worked in all departments receiving the grounding that went a long way in making him an Ace Director. His first directorial efforts under the banner of the Maharashtra Film Co., was "Netaji Pulkar". Soon after he shifted to Prabhat. He became one of the Big Five of Prabhat. Directed all their silent pictures and continued doing so when they started producing talkies in 1931. His talents have been mainly responsible for the glorious rise of Prabhat. During his 12 years' continous service at Prabhat, he gave it an honour and dignity which perhaps no film concern in India may ever have. His pictures "Amritmanthan" "Amar Jyoti" "Tukaram," represented India in the International Cinematographic Exhibition held at Vienna. His "Admi" and "Padosi" will ever remain fresh in public's memory. His other pictures include "King of Ayodhya", "Jalti Nishani", "Maya Machhindra" "Sairandhri", "Sinhagad" and "Dharmatma".

He later on left Prabhat to join Department of Information Films. Here his "Gallant Efforts" recording the Cripps Mission was a memorable specimen of art.

By the middle of 1942 he bade good-bye to the Information Films and started his own studio Rajkamal Kalamandir". Its first picture "Shakuntla" was hailed as the greatest masterpiece. His next was "Mali". And then came the biggest Indian Social classic in "Parbat Pe Apna Dera". His recent picture is "Dr. Kotnis" in which he himself plays the title role. His secret ambition for many years has been to play a role—but he has been waiting for the right role. In "Dr. Kotnis" he has got that long-cherished opportunity to satisfy his artistic urge and prove his mettle as an international actor. The English version will undoubtedly place India on the screen-map of the world.

Permanent Address :—Raj Kamal Kalamandir, Parel, Bombay.

SURIAYA (Zulfi). Her real name is Jamila Begum. She was born at Lahore on 11th April, 1919. Her father Allahditta is working as petition writer in the District Courts. Her schooling is desultory and has received her primary education at the Forman High School, Lahore. She was married to A. K. Qureshi, Stenographer to Home Secretary, Punjab Government but the conjugal life proved short-lived and soon ended in divorce. Thereafter she proceeded to Bombay where her younger sister Razia, was already working in the films. She made her first screen debut in Kirti Pictures' "Kis Ki Bivi", under the direction of Mr. Mirza. This was in 1942 and the role she was assigned was only a supporting one. Her second picture was Director Gunjal's "Mata" and for the first time in 1943 she was cast as heroine in Eastern Pictures' "Khilari" which was the result of Isabhai's directorial efforts. Her comparatively recent picture "Yateem" of Central Studios has been a good success.

Suriya has, however, not been able to get a chance of giving a magnificant performance. The name she has made in the industry is more due to her being sociable than to her work. She is now contemplating to become a producer. She should be a bit cautious as many a new entrant like her have burnt their fingers in the production line with such laudable ambitions and ideals, however, she is sure to do something big. Her own private life may provide her with an interesting subject for being filmed.

Hospital and sophisticated, she is one of the gayest guys of the screenworld and is extremely fond of fashionable dresses. She spends thousands on perfumes and toilets. She also relishes races and spends a lot over them. Tennis is her favourite hobby.

Permanent Address :—

Suraj Bhawan, Vincent Road, Matunga, Bombay.

Phone 61014.

SHEELA's name does not need any introduction. She has contributed a good deal towards establishing the goodwill of Minerva Movietone. She was born on 30th March, 1925 at Sholapur. Her father was employed in the M. S. M. Railway. Sheela's father was an acquaintance of Mr. Sohrab Modi of Minerva Movietone. He had on one occassion the opportunity of watching her on the stage. Mr. Modi took fancy to her and invited her to play the important and difficult role of "Chhaya" in Minerva's famous picture "Jailor". Such nicely she succeeded in performing the part that the audience applauded her wildly and her name and fame spread all over the film industry. Mr. Modi is himself of the opinion that Sheela's acting was of a vital nature in making "Jailor" a tremendous success as it has been. She played successively in "Pukar", "Sikandar", "Bharosa", "Will", "Divorce" and "Pathron-ka-Sodagar". These were all Minerva's pictures and equally successful was her performance in each of them.

Now Sheela has left Minerva Movietone for some reasons but still respects Mr. Modi. She has in fact a daughterly affection for him.

She likes to work in companies of high standard and establishment. She dislikes playing cheap roles for second rate producers. There is no trace of affectedness or self-conciousness in her acting and her accent is free from melodramas or theatricals. She thinks "Jailor" is her best picture. Sheela does not betray herself when she says that the success she has achieved in the industry is due to her own talents.

More than usually modest, Sheela is cool, gentle, sensitive and sympathetic. She has always been the object of deepest affection of her fellow-beings. Her work has always inspired and cheered the audience. She takes delight in cooking and embriodiery. Badminton is her choicest game.

Permanent Address :—

Nihal Chand Chamber, 169 Caddel Cross Road, Mahim, Bombay 28.

SHEERAZALI (HAKIM). Born in Ratnagari, (Bombay Presidency). Art drove him to Director Baburao Painter at the Maharastra Film Company, Kohlapur. Here he received practical training in various departments. Amongst his colleagues were Shantaram, Damle, Fatelal, Dhiabar and many others.

Later he shifted to the Sharda Film Co. and then to Sourashtra Film Co. of Rajkot and Nasik. Later on he became the partner in the Standard Film Laboratory at Bombay and in 1931 started his own concern under the name of the Famous Cine Laboratory.

It was in 1933 when late Mr. Abdullah Fazalbhoy, who was going to set up his concern, The Film City, contracted Mr. Sheerazali and entrusted him with the responsibility of the entire processing work. It was here that Sheeraz won all-India fame by his brilliant work Sheeraz also took keen interest in the film production and has been the Production-in-Charge of the General Films Ltd. He has also produced pictures in South Indian languages and two Marhatti pictures in association with Bhal G. Pandharker.

With the outbreak of war in 1939, Sheeraz became too busy with his work of processing and production of propaganda and information films for the various Government Departments. He himself too produced propaganda shorts such as "Money Making", "Soldiers of South", "India Makes her Arms" etc., etc.

In 1943, Sheeraz started the erection of new premises of Famous Cine Laboratory of which he is the sole proprietor, in order to perfect technical methods Besides he has recently captured the Managing Agency of the Bombay Talkies Ltd. and of the Himansurai Indo-International Talkies Ltd. He is also busy producing "Mughal-i-Azam" to be directed by Mr. K. Asaf. His next production is to be based on one of the stories of Late Rabindranath Tagore and will be directed by Nitin Bose.

In short he is the man who is bestriding the film world like a colossus. We look with great hope to this dynamic personality.

Permanent Address :—
Famous Cine Laboratory, 160 Tardeo Road, Bombay.

SUNALINI DEVI RAJAM. The 'Mummy' of the film industry and younger sister of Mrs Sarojini Naidu—needs no introduction. Born on the first January, 1896 at Hyderabad (Deccan) she belongs to a highly cultured family, well known for patriotism, enterprise and versatility. Her father Mr. Aghornath Chattopadhyay was a great scholar of Sanskrit, had mastered 27 languages and was the first Indian to have obtained the degree of Doctor of Science.

At the tender age of three Sunalini Devi had developed a passion for dance and music, and used to take pleasure in teaching dance to her playmates. Sweet of voice, she was given the name of "Kokil". She was fortunate enough to have started life with an advantage of having born in a rich family, where all the facilities were provided for the development of her talents. Accordingly she received training in classical dance and music from pioneers like Ustad Abdul Karim Khan and Bashir Khan. By her persistant labour and her own peculiar genius she mastered the art and on more than one occassion received gold medals from All-India Classical Dancing Conferences in recognition of her brilliant performances.

She belongs to the Binda Din School of dancing. She had to leave college, while an under-graduate due to continuous illness. Since 1918 she has been a stage star and has been appearing as the leading lady in Shakespeare's plays staged by Indian National Theatres, under the guidance of Mr. Grant Anderson. She married Mr. A. S. Rajam a well-known literary scholar and writer of Madras. Her one son, Prahlad, is doing research work for Ph.D. in Biochemistry at Michigun (U.S A.) University.

Her first picture was an international one "Light of Asia" in which she played the important role of 'Chitra'. She has upto now worked in about 35 pictures, of which "Aurat", "Inkar', "Nai Roshni", "Vasant Sena", "Lalaji", are worth mentioning. She thinks "Woman" is her best picture. Her more recent pictures are "Talash" "Romei Juliet" and "Bairam Khan".

She did not take to the film industry as a profession but as a pastime wherein she could also satisfy her urge for art.

Her favourite games are football, cricket, tennis and badminton.

Permanent Address :—Shireen Terrace, 15 Khar Road, Khar, Bombay 22.
Tele. No. 88277.

SOHRAB MODI. He was born on 2nd November, 1897 in a well-to-do and respectable Parsi family. His great grand-father was the Governor of Carnatic. Born, brought up and educated at Bombay he embraced the business line at the young age of 17, having matriculated from the New High School, in 1914. As a school boy, too, Sohrab used to take keen interest and participate in amateur theatricals. He started in film line by joining the touring cinema which had been started by his brother. Before entering the film-world as a producer he had successfully conducted the Arya Subodh Theatrical Company.

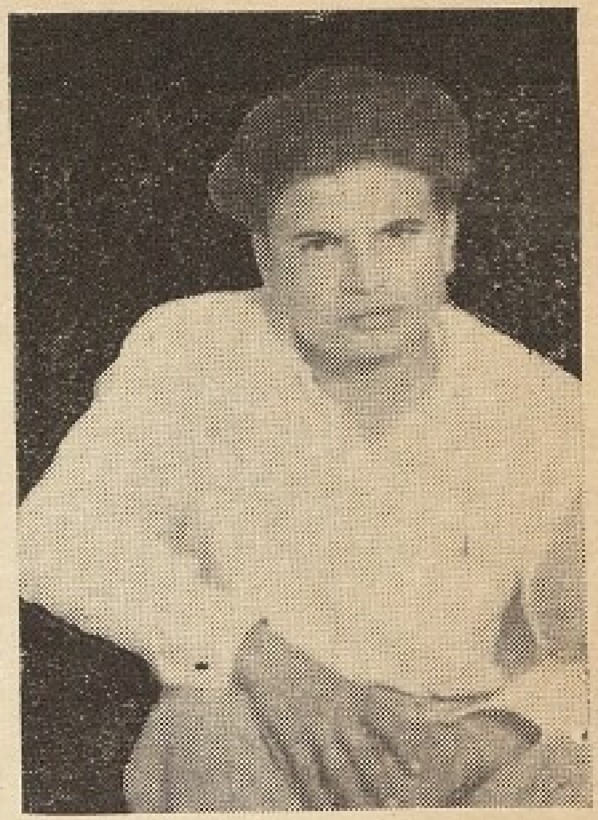
Then came the sensation—the floating of Stage Film Co. He was responsible for bringing Shakespeare on the screen and inaugurating the screen with "Hamlet" the Co. produced "Said i-Havas" and "Atma Tarang".

In 1936, Sohrab started Minerva Movietone, which with its emblem of "Lion" today stands out distinctively. As star, director and producer in "Jailor", "Divorce", "Pukar", "Bharosa", "Sikandar" and "Prithvi Valabh", he has won triple honours. His "Pukar" and "Sikandar" have set up a standard in the conception of historical masterpieces fast snatching the ground from Cecil B. D. Milles. His other productions have been Minerva's "Ek-Din Ka-Sultan" and Central Studio's "Parikh".

Nationalistic in outlook, Sohrab can rightly be dubbed as "Mr. Know-all". Humility is another asset which is his 'forte'. He has turned many an ambitions guy into celebrites. He is known only too well for the latitude he gives to his lieutinants in every branch of production and his courtesy towards them is unfailing. He never interferes with the working of a department of production.

Sohrab has in fact given a lead to the producers few of whom would care to do what he has done. Few men are endowed with that headlong enterprise that distinguishes Sohrab. We have high expectations from him and Sohrab should concentrate his attention on films so that those hopes do not prove dupes !

Permanent Address :—
Office ; Minerva Movietone Ltd., Sewree, Bombay.
Residence Walkeshwer Road, Malabar Hill, Bombay.



SHAHID LATIF. He was born in February, 1913 at Lucknow (U.P). He was interested in Urdu journalism from early life. Having graduated from the Aligarh University in 1938, he started compiling an Urdu dictionary for the Anjoman Tarraqqi Urdu, Delhi. The work was still half done when Shahid received an invitation jointly from K. A. Abbas and Devika Rani of Bombay Talkies Ltd. to join industry as a writer. Shahid was offered a remuneration of Rs. 75 p.m. which he refused. The offer being subsequently raised to Rs. 150 p.m. Shahid went to Bombay in 1939. Starting from the lowest rung of the ladder he established for himself a big reputation in no time. Till 1944 he wrote dialogues for almost every B. T. picture including "Puner Milan", "Naya Sansar", "Jhoola" and "Kismet". Thereafter he joined the newly floated Filmistan Studios. Later on shifted to Jayant Desai Productions as a dialogue writer and wrote for two pictures "Lalkar" and "Chandergupta".

In recognition of his talents he was soon after offered the job of a dialogue-cum-story writer, at Rs. 2500 p.m. in the Navyug Productions, Poona. He is now, simultaneously, busy in producing his first picture under the banner of Ajanta Studios floated by him in October 45.

Story writing was first his hobby; now it is his profession. He has found the industry to be quite interesting. He is married to the famous writer of short stories in Urdu—Ismat Chugtai, the younger sister of late Mr. Azim Beg Chugtai.

Permanent Address :—

Residence :—Akbar Manzil, Caddel Road, Mahim, Bombay 28.

Office.—Navyug Studios, Poona. Phone 1069.

SURAIYA. Her full name is Suraiya Jamal. Born on the 15th June, 1929 at Lahore. She received her early education at Bombay where her elder brother Zahur Aziz was working in Mohan Pictures. In her very childhood she manifested a God-gifted inclination towards music and won numerous gold medals in children's programme of the A. I. R. Bombay.

Hardly in her teens when she was introduced to screen as Baby (Mumtaz) in Nanubhai Vakil's "Taj Mahal" she played her role so exquistely that she became the idol of

cinemagoers overnight. There after she worked in "Station Master" giving an exhilirating performance. It was, however, in D. R. D. Productions "Ishara" that she excelled herself and held the screen world

spell-bound. Her subsequent pictures have been "Hamari Baat", "Chandergupta", "Phool", "Tadbeer", "Main Kya Karoon", "Urvashi", "Akashdeep", Rang Mahal" and "Umer Khyam". In all these pictures she has surpassed many veteran Indian actresses.

Suraiya is only 16. She is no prodigy and does nothing beyond her age. Her merit is that she is intensely beautifully natural and never out of character. At this young age she is standing on the towering dizzy heights of popular stardom making box-office history and setting up a record not yet surpassed by anyother.

Suraiya has charm and grace. She is a sprighty girl, always smiling and ready to dance with joy. Her voice is magnificently melodious and her songs go right into the fans' hearts. In fact she is a class by herself. She can speak English fluently. Is fond of reading books and playing badminton. Going to English pictures and visiting historical monuments are her favourite pastimes. Besides she cherishes in her mind an ambition to go to Hollywood.

Permanent Address :—

Krishna Mahal, Marine Drive, Bombay.

Phone 28052.

SOBHANA SAMARATH. Born on the 17th November. 1916 at Bombay, she is the daughter of the late Dr. P. H. Shilotri, M.A., Ph.D., a pioneer Indian Banker who later went bankrupt.

Sobhana was born with a silver spoon and at the tender age of ten she has been round the world except Africa. She stayed in New York for nearly 9 months. On return she joined Cathedral School where she remained for a year only. She got into the films before she could matriculate. Her first appearance was in "Orphans of Society"—a picture of the Kohlapur Cinetone. Thereafter she married Kumarsen Samarth a wealthy foreigner and a relation of her family.

Soon after she joined Sagar, acted in "Kokila" and then shifted to General Films in 1936. She played excellent roles in their "Industrial India" and "Pati Patni". Thereafter she worked for Hindustan Cinetone's four pictures, went over to Asha, thence to Prakash and eventually to Circo's. Of late she turned a free lancer. Among formidable number of her pictures are "Sadhana", "Kon Kisi Ka", "Mud", "Insan" "Soubhagya", "Bharat Milap", "Swaminath", "Nai Duniya", "Ram Rajya", "Veer Kunal" "Shahkar" and "Urvishi". She thinks "Ram Rajya" is her best picture. Never being a person bound with conventions. Sobhana has followed her own dictates in mapping out her screen career. Her rapid rise is due to her beauty, voice, personality and unusual histrionic talents. She can act without heeding and clamping restraint of stage drama. A great star she gloriously got off to a flying star and has never slackened her pace.

In actual life Sobhana looks a homely wife. As a lively conversationalist she does impress you. She has a deep sense of humour which makes everyone like her. She is fond of cooking new recipes, swimming and dancing. She has also great liking for dogs but does not worry about their breed. Her only ambition now, she says, is to act in a technicolour picture and that before she is thirtyfive. Let us be confident that before she attains that age we shall start making technicolours in India.

Permanent Address :—

Shah Baug, Pidder Road, Bombay 26.

SINGH, K. N. Son of an advocate, Krishna Niranjan Singh was born at Dehra Dun on the 1st September 1909. Receiving his early tutoring at his native-place, he passed the Senior Cambridge Examination from Lucknow in 1927.

Started in life as businessman and tried his hand from selling wild animals for the Zoos to manufacturing shoes. Started Cambridge Tutorial Institute at Roorkee in 1933, next year took to agriculture and subsequently went over to Calcutta where he worked as a salesman to a Cotton Mills and later as an agent to Burn and Co.

Chancing to meet Prithviraj, he was introduced to Debki Bose and the latter, as is his wont, got Singh into the East India Film Company. This was in 1936 and his first assignment was a supporting role in "Sonhera Sansar". In their next picture "Hawai Daku" he played the lead and won unanimous recognition as a box-office draw

In 1937 K.N. Singh joined the New Theatres, acted in "Aanthashram" and played villain in "Vidyapati." In 1938 Mr. Kardar brought him over to Bombay and engaged in General Films. He played the villain in "Baghban" and his other successful pictures are "Industrial India", "Pati Patni", etc. After the dissolution of General Films he signed up with Hindustan Cinetone in 1939. During the three weeks interim he squeezed in a good performance in Sagar "As you please". He has played the villain for Hindustan Cinetone in "Kon Kisika", "Mud", "Sobhagya", "Swaminath", etc. He is the Maharaja of Ambe in Minerva's epic picture "Sikandar". He plays a good role in Shalimar's "Ek Raat" and spot roles in Minerva's "Phir Milenge".

K.N. Singh does not merely act, he lives the part assigned to him. He is taking big strides up the ladder of fame towards stardom and will soon step out far ahead of many. Courteous to a fault he takes pleasure in arguing things. Perfect villain on the screen K N. Singh is a vivacious and liberal host off it. Acknowledges that he owes much to A.R. Kardar and the press in genral for the great encouragement they have given him.

Permanent Address :—"Dawn", 515, College Road; Matunga, Bombay.

SWARNALATA, was born on 20th December, 1924 at Rawalpindi and hails from a highly cultured and respectable family.

Besides passing the Senior Cambridge Examination, Swarnalata also received training at the Lucknow Academy of Music. She had a lure for film line and before coming to it, she used to take part in dramas at the A. I. R. In the first instance she joined Saraswati Cinetone and made her debut in their "Awaz". Thereafter she worked in Atre Pictures, Chitra Productions, D. R. D. Productions and ever since is a free lancer.

She has played diverse type of roles in "Tasvir", "Ishara" and "Pratigiya". It is, however, Jumana Productions "Rattan" which has pushed her into the stratosphere of imense popularity. By her lusty acting she has captured many a male heart. In Hind Pictures' "Laila Majnu" she gives a most convincing portrayal.

Slim, fair and oval faced she has all that a glamour girl of the screen should have. With her commending beauty of face and form she has decidedly stolen a prominent place in the Indian Screenland. She is beauteous and talented. Her favourite hobby is dancing. Out of other things she is very fond of driving.

Permanent Address :—
Palli Hill, Bandra, Bombay.

SHYAM, was born on 20th February, 1920 at Sialkot. After doing his B.A. in 1941 he joined Jagat Pictures. Since then he has been puting in serious work for concerns like Cine Studio, Talwar Productions, Raja Movietone and Shalimar Pictures. As a second hero in "Bhalai" and villain in "Mazaq" his work, however, did not create a favourable impression. In "Gwandhi" and "Khamoshi" he showed promise of becoming a star. It was only Shalimar's "Mun Ki Jeet" which has given him a flying start. As a handsome and tall guy he portrays his character convincingly and with an aplomb. His forthcoming is "Shri Krishna Bhagwan" of Shalimar, in which he is expected to hit the headlines. He was also selected to play the lead in B. T's "Puner Milan" but being too tall for the tiny little Snehprabha he could not be assigned that role He confesses the directorial ability of Mr. W. Z. Ahmad and feels film line to be of very interesting nature. Handsome and sophisticated he can very well fit in serious and polished type of roles. Young in years, yet old in experience, he is sure to make a headway towards progress.

Permanent Address :—

C/O Shalimar Picture, Poona.

SHAHZADI. Born in Bombay. She is well versed in Hindi, Bengali, Marathi, Gujerati. Urdu and English. She joined Bombay Talkies in 1941 and made her debut in "Jhoola". Since then she has worked for many companies, such as Chitra Productions, Soubhagya Pictures, Star Productions and Asiatic Productions. She has appeared in different roles in "Hanso Hanso Ai Duniya Walo", "Saheli", "Yad" etc., She has also worked as a heroine opposite Gope. Before appearing on the silver screen, she had perfected herself in Indian Dancing. She considers "Jhoola" as her best picture so far. She has of late floated her own concern named Ratnakar Productions and appears as heroine in their maiden social picture "Utho Jago". She thinks this picture will give a great impetus to Education and Village Improvement. She has worked under Directors S. Mukerjee, Dwarka Khosla, Yusuf and Mazhar Khan, etc. She delights her fans with her dances and melodious music.

Permanent Address :—

Ratnakar Productions, Block 8, Ahmad Chambers, 386 Lamington Road, Bombay 4.

SITARA. One of the stars of the Indian Screenland—was born in 1919 in Nepal State. She was fond of acting since her early childhood and when this fondness turned into an absession, she joined Trilock Cinetone, Bombay in 1933 as a dancer. Soon after she shifted to Sagar Movietone and for the first time appeared as heroine in Mehboob's "Al-hilal". Some of her other notable pictures are "Watan", Huns' "Begunah" Ranjit's "On the River", National's "Pooja" and "Roti", Circo's "Swami" and "Geeta" General Films' "Baghban", Hind Pictures' "Society", "Kaljug", "Cher Chhar", "Salma", and "Abroo", Silver Films' "Bhalai", and Mehboobs' "Najma". She thinks "Pooja" to be her best picture.

As a dancer she is a class by herself and is accomplished in the tepischorean art. As a heroine she gives a smart portrayal and is one of those talented artistes whom every role fits like a glove. By her busty actions and sex appeal, she makes every picture a success.

She is, however, not much in news these days. She will nevertheless, always remain fresh in peoples' memory due to her superb acting in pathetic and pleasant scenes alike due to her good songs. Her latest picture is "Phool" and in the role of a Turkish damsel she gives an exquisite dance which is the highlight of the picture. Scating and dancing are her main hobbies.

Permanent Address :—
Freirra Mansions, Mahim, Bombay.

TRILOKE KAPUR. Born at Multan on 11th February 1912, and the younger brother of Mr. Prithvi Raj, Triloke is these days one of the popular faces of the screen. His father Dewan Bashesharnath Kapur is a retired police officer. Triloke received his primary education at Sumandri (Distt., Lyalpore-Punjab) and later joined Edwards College Peshawar. He left college under a nationalistic and patriotic impulse in 1930 when the political workers were fired by the Frontier Police.

In 1932 he joined the Indian National Theatres, Poona with his brother. He successfully acquitted himself on the stage and earned name and fame. Next year he was scheduled to play the hero in late Profulla Rai's "Chahar Darvesh". In 1934 Director Debki Bose gave him the role of Lava in "Seetha". In 1935 he joined New Theatres and worked as an assistant director for about three years.

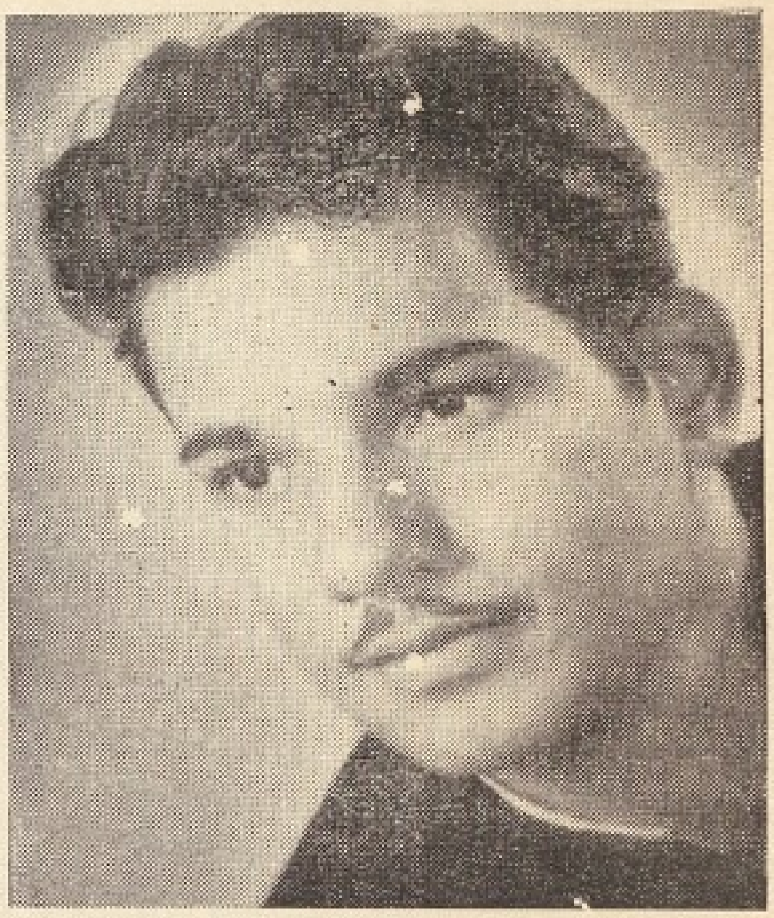
In 1937, he migrated to Bombay and worked in Supreme Pictures' maiden effort "My Eyes". His smart acting in this picture held forth promise of a rising artiste. He has fully justified the confidence reposed in him by his splendid performances in pictures like "Secretary", "Pagal", "Raja Rani", "Aina" "Tulsi", "Badalti Duniya" etc.

An ardent physical culturist and vociforus reader, Triloke is very much interested in story writing. He is leading a happy home life and extremely adores his intelligent children for whose proper breeding and education he always remains mindful.

He is cheerful, amicable and pleasure-loving.

He still likes to return to his lands and till the soil as a cultivator. He attributes the success of his career to his elder brother—Mr. Prithviraj Kapur.

Permanent Address :—
522 B. Back College Road, Matunga, Bombay.
Telephone 61013.



TRIPATHY, S. N. Born in Benares in 1915, his father late Mr. Damodar Nath expired when Tripathy was aged four only. He did his matriculation from Benares in 1930 and joined Christian College, Allahabad for further studies. He studied upto B.Sc. and simultaneously received his education in music. Thereafter he did the five years course of the Music College Lucknow.

It was in 1935 when he came in contact with late Mr. Hamansurai who had gone to Lucknow in connection with the exhibition of " Karma " and who was then going to float Bombay Talkies. Having been invited by him, Tripathy went to Bombay and till 1939 remained with B. T. drawing in the beginning Rs. 100/- p.m. which was subsequently raised to Rs. 300/- p. m. Thereafter he joined Harinath Chittopadhya's Dance Troupe. He remained there for 6 months touring throughout the Southern India and for sometimes worked as music director at the Madan Art Centre and then with Ram Gopal's Dance Ballet. In 1940 he again busied himself at Bombay and set the tunes for Ashok Pictures' " Chandan " and " Sawa ". In 1941 he shifted to Prakash and directed the music for " Churiayan " and " Panghat ". Since 1943 he is a free lancer and as such is responsible for the music of " Shararat ", " Ramaini ", " Bachpan ", " Swarn Bhoomi ", " Pinhari ", " Vir Kunal ", " Adhar " and " Mansrover ".

As a music director Mr. Tripathy is a class by himself. His tunes are enchanting and thrilling. His entry into filmdom is not the result of any adventitous reputation but of sterling talents discovered and recognised by late Hamansurai.

Starightforward and of amiable disposition, Tripathy wins everybody with his smile and reasonableness. He is very fond of exercise and does it regularly every morning. This has given him a well-built body and a magnetic personality. He is married to the famous star Vanmala.

He loves his work to a great extent and when on the sets remains busy like the bee, unmindful of anything else.

Permanent Address :—
Rasik Villa, Vile Parle. Bombay.

TANVIR NAQVI. His real name is Sayed Khurshid Ali. He was born on 16th February, 1919 at Lahore. His father Sayed Ali holds a jagir in the Khairpur State and his elder brother Mr. Gazanfar Ali Shah is A. D. C. to H H. the Nawab. Tanvir received his education in Persia where he had gone with his father and is very well-versed in Urdu and Persian.

At the age of 14 he started composing verses and used to take part in "Mushairas". He then wrote a book "Sunherai Supne" which by chance passed in the hands of Mr. A. R. Kardar who at once realised that Tadvir could do well in the film industry. On being invited, Tanvir joined Circo's in 1941 and wrote songs for "Nai Duniya". He returned to Lahore immediately afterwards and was again pursuaded by Director Nazir to write songs for his "Laila Majnun". His other pictures have been "Cher Char", "Mughal-e-Azam", "Yadgar" and "Wamiq Ezra". Circo's "Swami" and Atre's "Raj Rani" have been very successful due to his litting songs. He also writes for the A. I. R. as he has undergone an agreement with the Broadcasting Deptt. of Government of India.

Tanvir is young and handsome. He has risen entirely on the strength of his brilliance and hard work. He is a loveable man, unassuming and the fountain head of inspiration to the film fraternity. He writes songs with great merits and his pen is forceful and high powered. He gives an imposing account of himself in every picture.

Poetry and literature provide him the only pastime. He is hospitable and of winning nature. He thinks film line to be a good profession from the point of view of remuneration. His songs are always the highlight of the pictures and he is sure to rise to greater heights due to his sterling merits.

Permanent Address :—

Gulshan Mahal, (2nd Fl ;) Mahim, Bombay.

UMAKANT. He was born at Petlao (Baroda State) on 27th June, 1908. His father Nand Bhai Jagoo Bhai, who died in 1933 at the age of 85, was a landlord and rais of Sankheda (Baroda State).

Umakant joined Dawar's College, Bombay, to continue his studies further. He, however, did not try for his B. A. Thereafter he started the course of accountancy. Meanwhile he also served the B. B. & C. I. Railway for two and a half year.

In the film industry, Umakant started his career on the suggestion of Cimanlal B. Desai who was then the head of the Sagar Movietone. He joined Sagar in 1932. He was cast in a Gujerati picture "Narish Mehta" and then left this line due to the disapproval expressed by his father. After his father's death Umakant returned to Bombay in 1934 and this time cast his lot with the Prakash Pictures, where he played important roles in many of their successful pictures. Uptil now he has thirtyfive pictures to his credit, noteable of which are "Purinima", "Bharat Milap", "Station Master", "Pangat" "Ram Bajya", "Kavita", "Hamara Sansar" and "Ghunghat".

Umakant does full justice to his character and has got ample chances to prove his mettle. He is married in a well-to-do family of Surat and his three children have appeared on the screen in "Hamara Sansar". He is, however, not in favour of a screen career as he feels that Indian film industry has certain drawbacks and few shortcomings which require to be improved before respectable people take to it seriously.

Umakant is of cheerful disposition, punctual in his appointments and possesses a pleasing personality. He does not find time for any games. Umakant, is on the permanent Staff of Prakash Pictures and has the concession to work outside also.

Permanent Address :—

Ferozeshah St. Santa Cruz, Bombay.

URMILLA Devi was born at Panja Sahib, District Rawalpindi—Punjab, in 1925. Her father Ram Lal Talwar was an ordinary contractor. Urmilla was still young when her father died. She could not receive any noteable education but can read and write. She wanted some means of livelihood and the heart-broken Urmilla found films to be a profession wherein she could earn good money. Accordingly she made her debut in "Mirza Sahiban" in the role of Mirza's younger sister. Her performance was satisfactory and since then she has played in Imperial Film's "Flying Rani", Harishchandra's "Tamasha", Vinus' "Kirti" and "Nari", Artistes Combine's "Jawani Ki Pukar", Eastern's "Badal", National's "Apna Praya" and "Salma" of Hind Pictures. Her performance as heroine in Prabhat's "Ten O Clock" and as side-heroine in "Bansari" and "Badal" are outstanding and creditable.

With her youth and vigour, Urmilla plays her role with a sincerity that is bound to stand her in good stead in future. She has all the talents essential to become a top-notch artiste, but she has not yet been able to get a suitable opportunity to display her histrionic merits. Give her whatever role you like, she carries herself through it easily and with aplomb. Though not yet a topping actress, her forthcoming is by no means negligible.

In her private life Urmilla is all charm, all grace and all dignity. She is highly talkitive and if there is none else to talk to she will call the street-venders, buy household paraphernalia—even without requirements—and thus gossip away her leisure time. Prema her younger sister, has also joined film line and has appeared in one or two pictures as a child artiste.

Permanent Address :—
187 Caddel Road, Mahim, Bombay.
Phone 89349.

VANMALA. Her real name is Sushila Pawar. Popularly known as Vanmala B.A.B.T., in Film Circles—a tentalizingly beautiful siren of the Indian Screen—she was born at Ujjain on 22nd May 1915. Her father Lt. Col. Raobahadur Bapu Rao Pawar holds a distinguished position in High Marhata Society. He is at present occupying the most responsible Gadi of Minister in Gwalior State. Vanmala grew up in the Royal Palace in the company of Princess Kamla Devi.

Since her childhood, Vanmala showed that she possessed considerable intelligence, power of persuasion and logic. She graduated from Agra University in 1935, and got her diploma in B A.B.T. from Bombay University in 1937.

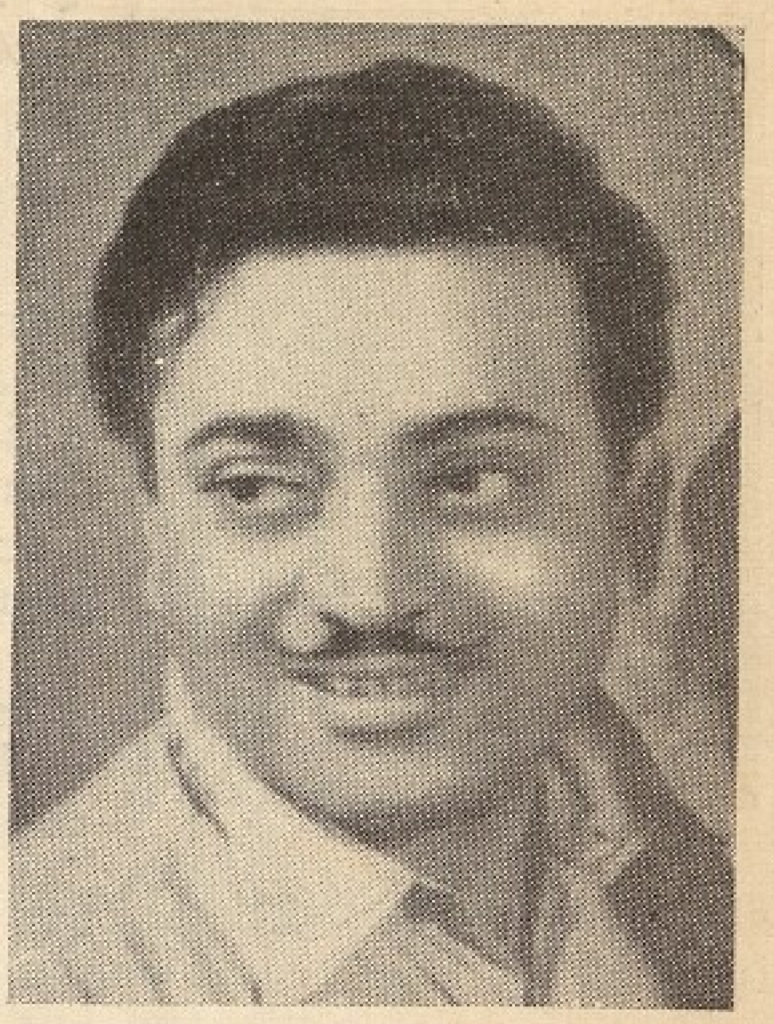
The credit of introducing Vanmala in the filmdom goes to Principal Atre, the founder of Navayag.

Vanmala for the first time appeared on the screen as a heroine in "Lapandar" in 1940, which got her off to flying start. Since then Vanmala has never slackened her pace. She created a furrore among her fans by playing a successful role in "Vasant Sena" and her name naturally became a household affair. Few of her most successful pictures are "Charno ki Dasi", "Sikandar", "Raja Rani", "Ghor Samaj", "Kalidas", "Kadambari", "Shahnshah Akbar", "Bailveda" "Dil Ki Bat", "Perinde" and "Parbat pe Apna Dera" etc. In all these pictures, Vanmala has scored for herself a sensational success.

She has become a partner of Atre Pictures, and now produces pictures. Her latest hit is "Brahman Kanya" and it can safely be assumed that the new enterprise will beat her all previous records and "Brahman Kanya" will be a worth pride contribution to the Indian Film Industry.

Vanmala is definitely a solid entertainer and her successes are well merited. She is equipped with trickle and thrilling voice which makes her songs so sweet to hear and pleasant to remember. She is also a graceful exponent of classical dances, and Vanmala adds characteristic gust to her movements and ranking among the most successful tepishoreans of the Orient, she is also a consummate actress and is at her best in vampish roles. Swimming, riding and shooting are her pastimes, and she loves reading novels in her own time.

Permanent Address :—
Appat House, Cadell Road, Rombay 28. Telephone No. 43422.



VASANT THENGDI. Born on 11th January, 1910 at Nagpur, he is the son of the famous congress socialist worker Dhaniram Thengdi. His father was also involved in 1929 Meerut Conspiracy Case and died in 1933.

Vasant Thengdi matriculated from the New High School Poona in 1930 and later on joined Furgusson College which he left after his father's death. He also studied in an Engineering College for some months. He was anxious to get into military service but could not succeed as his father was a political worker.

In 1933-34, he joined Natya Manwantar Theatrical Company on a monthly wage of Rs. 22. Here he received help and sympathy from the famous actor Kesheo Rao Date. Thereafter he joined Adeshar Pictures and played the villain in their picture "Dhuandhar". This was his first appearance on the screen. Since then he has worked in many pictures of which the noteable are "Taramati", "Phir Bhi Apna Hai" and "My Son". Besides he has worked in many Marhatti pictures successfully. His part as villain in Shalini Cinetone's "Savakari Pash" has been hailed as the best. His other pictures have been Navyug's "Din Raat" and Prabhat's 10'o Clock".

He is the husband of the famous film actress Kusum Deshpande. This was a love marriage which took place in 1944 with the consent of their parents.

Thengdi is a successful 'villain' of the screen, and clever, handsome youth of great promise. He is gentle, kindly and pleasant. Pious and conscientious, he pleases everybody with good-behaviour and reasonableness. He is deeply interested in politics and holds patriotic views. He is a varitable crowd-catcher, sure to go far.

He was also scheduled to play the title role in Prabhat's "Ram Shastri", but left later on along with Director Raja Nene when he quit the Prabhat's. He has also been as assistant director to Raja Nene and as such has helped him on many points.

Permanent Address:—

Thakur's Bungalow. Green St. No. 2, Santa Cruz, Bombay.

VASANTEE. She is the daughter of Vnayakrao Ghorpade, a pleader from Kohlapur State who was one of the partners of the Maharashtra Film Company.

In 1935 little Vasantee of eight accompanied her father who was on a visit to V. Shantaram at the Prabhat Studios. It was at this time that the darling petite of the cine-fans caught Shantarams attention and he introduced her to the screen in "Dharmatma" as the Harijan Girl. She played the role with such vivid naturality and forceful rendering that she won all hearts right away. Her cheerful acting and the song "Nath Jimenge aj Hamare Ghar" sung in jubilant mood made her the pulsating spirit of the picture. Those who saw Vasantee in this picture have her impression imperishably printed on their memory.

With her childish vivacity, bubbling spirit enhanced by superb histrionic effort Vasantee carries her audiences with her in all her moods. She won great approbation and innumerable fans all over the country by her smart roles in "Amar Jyoti", "Diwali", "Unexpected", Achhut". "Musafir", "Sant Tulsidas," "Beti", etc. At one time she reigned supreme as India's 'One and Only' but of late there have appeared other 'finds' who seriously challenge Vasantee's claims. She is, of course, fast growing out of her babyhood and this incomparable flame of a million fans must take her revenge on the critics by keeping up her marvellous performances and paying more attention to her Hindi diction which is a bit faulty.

In private life Vasantee is simple in tastes and industrious. She is fond of ironing her clothes which are usually washed at home. Her favourite colour is pink; wears low-heeled or heel-less sandals in keeping with colour-scheme of her clothes and uses only Swadeshi soaps and oils.

Permanent Address :—

Vincent Square, Dadar, Bombay.

VYAS, V. M. Born in Ahmad Nagar in October 1905. He hails from a respectable Brahmin family and his father was a magistrate in Baroda State. He is only a matriculate and started life as an obscure, struggling photographer of Ahmedabad. He had a flair for film line and in 1925 managed to get a billet as an assistant director under Mr. Bhogi Lal Dave, boss of the Sharda Film Co. Mastering the technique he moved to the Kohinoor Films and left for Lahore in 1932. Returning to Bombay his restless spirit founded for him his first production company, the Kumar Movietone, in 1933. Two years later, however, the company came to grief. With his devilish energy he lost no time to give birth to Prince Movietone. Here he produced a few non-descript films and then the company floundered.

Beaten but not defeated, Vyas was induced by circumstances to take up directorial assignments and the picture "Prabhat" which he piloted proved a good success. Once again after this Vyas struck out on his production under the name of Sunrise Pictures. The maiden picture of this company was "Ghar ki Laj" which proved quite good and the next "Malan" was not quite a flop. His tremendous success have, however, been in "Ma Baap" and "Ghar" starring Jumana and Nawab.

The dynamic, versatile Vyas possesses tireless energy which he also expects in his artistes and colleagues. He fails to understand why all human beings are not as passionately inspired as himself. He is a hard working technician and perhaps the fastest man in the movies.

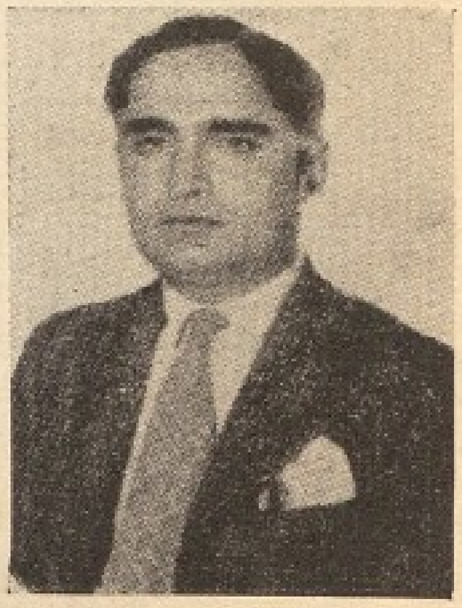
His main hobby is "work". The slagging, never-to-be-refused Vyas defies failure and bad times, refuses to be beaten and "sink or sail but preserve" is the only moim he follows.

Permanent Address :—
Sunrise Sadan, 209 Vincent Road, (G.I.P.) Matunga, Bombay.
Telephone 61021. Grams; Sunstudios.

VEENA KUMARI. Her original name is Nur Jahan. Born in 1916 at Lucknow where her father was a landlord. She did not have any schooling but received private tutoring and is well conversant in English and Urdu. She had an interest in the films from the very beginning and made her first debut in " Intqam " in 1933. She has worked for various concerns such as Amar Movietone, Ideal Films, Nationals, Janak, Chitra and Murli Movietone As heroine and side-heroine she has given a favourable impression of herself in " Radhika ", " Kasauti ", " Gha-reeb ", " Asra ", " Partigya " and " Masterji ". She thinks " Masterji " and " Kasauti " are her best. She distinguishes herself in vampish roles and gives realistic performance as the " questionable " woman. Few could do such roles to perfection as Veena does. Melodious voice, her songs are always the highlights of the pictures and she is one of the best vamps of the Indian screen Singing and acting are her only hobbies. She has, however, developed a disgust for the film line.

Permanent Address :—

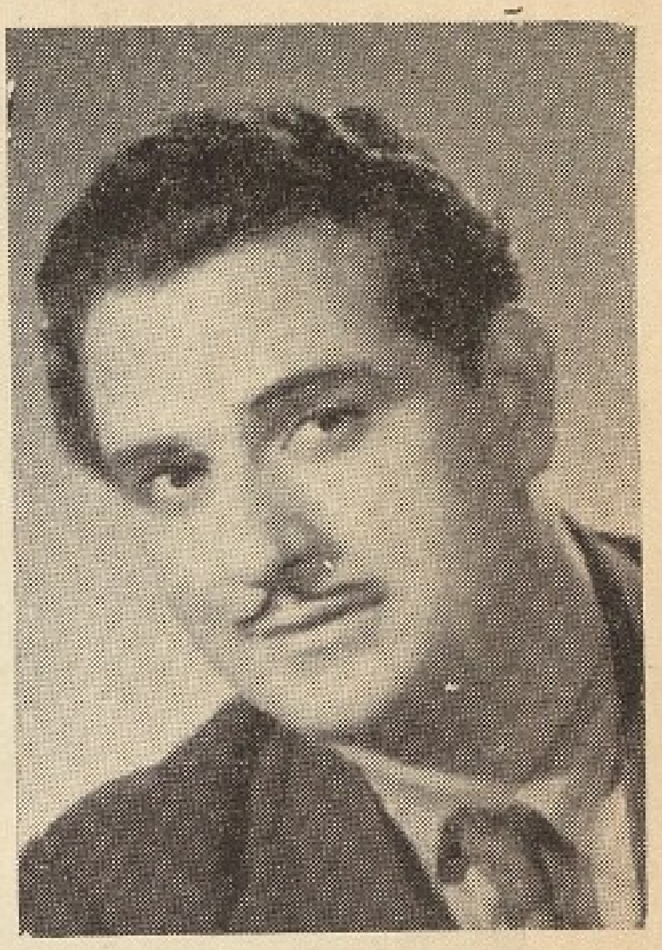
Block 6. Vidday Mansions, (3rd Floor) Tardeo Road, Bombay.



VIJAY BHATT. Born at Palitana in Kathiawar in the year 1908. In 1931 he terminated his career in St. Xavier's College Bombay to join his brother in the film industry and to assist him in the management of Royal Film Company. In 1936, in partnership with him he established the present Prakash Pictures. He writes and directs most of the productions. His concern is now 13 years old. Mr. Bhatt earned countrywide fame by the picture " Narsi Bhagat " in 1940. Within two years of his great triumph he has given another spectacular and magnificent box-office smash " Bharat Milap " in Hindi and Marathi. His " Ram Rajya " has been acclaimed both by the press and the public alike. Calm and quiet by nature he is a man of great culture and amiable disposition.

Permanent Address :—

C/o Prakash Pictures, Kurla Road, Andheri, Bombay. Phone 86263.



WASTI, R, His real name is Riaysat Ali Wasti. Was born at Nagaon Cantt. (U.P.) in the year 1912. His father, Mr. Hyder Hussain Wasti, was a responsible official in the Bundhelkhand Agency where he served in different capacities as a City Magistrate, a Judge and a Dewan for a considerable period.

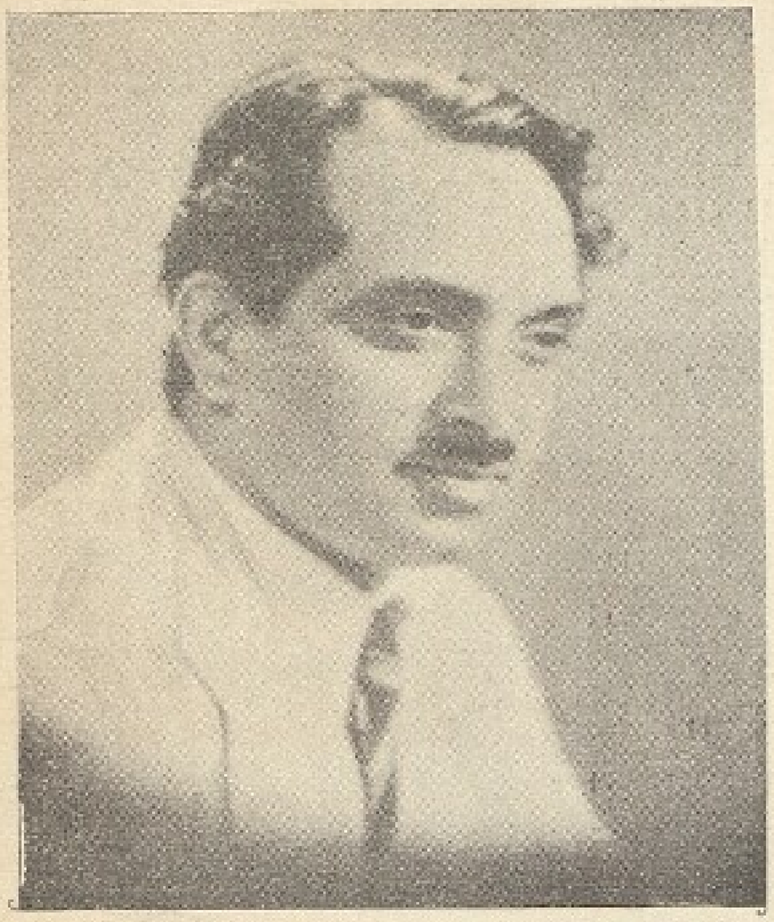
After doing his matriculation, Wasti joined the R. B. College, Ambala Cantt. and studied up to F. A. As a student he was one of the best sportsmen and a brilliant scout. Coming out of the college Wasti entered life in mediocre fashion by joining Government Service in the P. W. D. Hydro-electric Branch (Punjab) and continued there for 7 years. His ambition was, however, to join film line. He resigned his permanent post with the Government and through the influence of Raja Inyatullah and K. B. Hakim Ahmad Shujaa approached the New Orient Pictures. This was in 1938 and he made his first debut in their "Prem Yatra" in a supporting role. By sheer dint of merits and against odds, Wasti managed to shoot forth and in a short span of time attained his deserving place among the first-raters. He has appeared uptil now in about 30 pictures which include noteables like "Nirtiki", "Kurmai", "Nai Duniya", "Sharda" "Namaste" "Pehle Aap", "Ek Din Ka Sultan", "Shama", "Umer-e-Khyam" and "Sham Sawera". As the Master Monk in "Nirtaki" of New Theatres he gave indications of high histrionic merits which stand fully vinicated to day.

Wasti started his film career at Rs. 85 p.m. and as a free lancer since the beginning of 1945 is adding to his bank balances by thousands. His name today is in the Neon heights and as a vesatile crowdcrasher he attracts potential number of filmgoers.

Wasti has tasted life in its different spheres. But having drunk life to its lees, he is not addicted to any bad habit except his promises which always remain unfulfilled and which he rarely honours.

He attributes his success to his luck and sheer hard work. He is interested in hockey, football, cricket in addition to all Indian games and likes races too.

Permanent Address :—
Mohan Manor, Vincent Road, Dadar, Bombay.



WALI MOHD. KHAN alias Wali Sahib was born at Poona in the year 1908 in the house of Abdul Karim Khan He hails from Punjab. Left studies at an early age and joined as a compounder with a Doctor at Lahore. Even in those days his main hobby was to write songs for Recording Companies. Gradually his songs gained popularity and caught the ears of various Film Companies. It was in the year 1938 when he left his job with the Doctor and entered the Film line as a story writer and Dramatist and made his first debut in "Sohni Kumharan" produced by the East India Film Company. This was the stepping stone. His tunes became popular and consequently he was given contracts by various Producers for writing dialogues, stories and songs which created a name for him. Soon after he was invited by companies like Kamla Movietone, Pancholi Art Pictures, Talwar Productions and Cine Art Pictures to write songs which contributed a good deal to the success of their pictures. He has written stories and songs for over 3 doz. pictures for various companies. He is a genius in his Art and is a confirmed fatalist. Inspite of little education he knows English, Urdu, Persian, Marhati and Gujrati. more recently he has written songs and stories of "Dhana Baghat" and "Chikori" for the Ranjit Film Company and "Ek Din Ka Sultan" for Sohrab Modi. Recently he has directed "Lady Doctor," which as a Director is his first attempt, though not a successful one. It will be better for him to keep busy with his profession of writing.

He is married to the accomplished artiste—Mumtaz Shanti. Undor the banner of Wali Productions he is Producing and Directing with "Dekhoji" with Mumtaz Shanti as heroine.

Permanent Address :—

Caddel Cross Road, Sea face, Shivaji Park. Bombay Phone. 60635

WINAYAK K. Hails from Kohlapore. Born on the 19th January, 1910, of poor parents he became fatherless at the age of nine. Under the perilous circumstances, her mother provided him with the best of education she could. He hungered on till his B. A. and started life as a teacher on Rs. 30 a month.

He gave up that profession in 1930 and his eldest brother Baboorao Pendharkar, took him to V. Shantaram who saw in him the enthusiasm and ability to rise to metric heights. For three years he worked with Shantaram as an actor, as an assistant director and as a technician. Having acquired the experience in these various spheres he became a dirctor-actor in the Kohlapore Cinetone in 1936 and gave next to his pent-up emotions. His first picture "Orphans of Society" was a great success. In 1936 he founded Huns Pictures in partnership with his brother Baboorao Pandharkar. Here his "Brahamchary", "Brandy Ki Bottle" and "Ghar Ki Rani" successfully exposed the creeping crimes and cruelties of our so called institutions run on the line of Western civilisation.

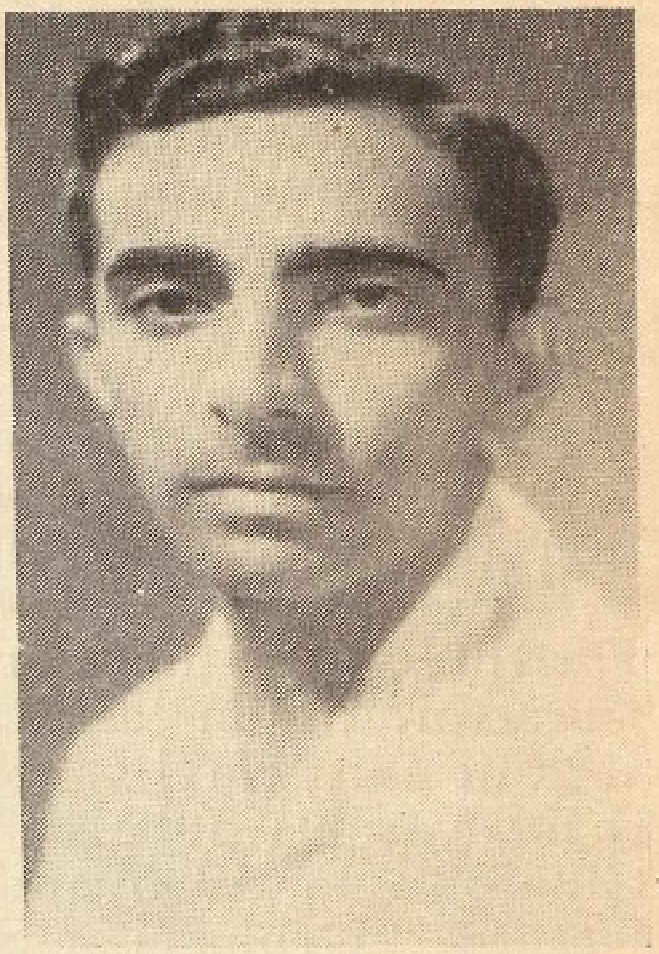
Of late Huns Pictures has been changed to a limited concern, known as Navyug Chiterpat Ltd. with Winayak as one of the managing Agents. His first picture in Marhatti under the new concern, "Hunt for a Husband" was highly appreciated.

In 1942 winayak founded his own concern Profulla Pictures. Here he has produced three pictures in Marhatti "My Child", "Chimukla Sansar" and "Gajabhan". These films have kept up the satire and humour of Maharashtra.

As a director or an actor, Winayak is always superb. All along his chequered career Winayak has been seeing a vision of an ideal concern run by an artiste, where pictures would be made according to the artistic dictates of an artiste.

In 1942 Winayak founded his own concern Profulla Pictures—the first manifestation of his own vision. And his productions, "My Child", "Chimukla Sansar" and "Gajabhan" kept up his standing as India's only comedy director. Today Winayak is wielding the megaphone for one of the greatest mythologicals, the Indian screen ever saw, "Subhadra", and perhaps, the greatest satirical comedy, "Jeevan Yatra", at Rajkamal Kalamandir.

Permanent Address :—
Profulla Pictures, Parel, Bombay.



WADIA HOMI is well-known in the filmdom as well as in the public. Even the sophisticated ones of today must have, in their young age, seen and liked a Homi Wadia Stunt Picture. The name is very closely associated with stunt pictures. Just after passing the Matriculation examination he started his film-career in the Vivekanand Laboratory and within a couple of years mastered all that was to be done in a film lab. Then he applied his mind to learning direction and production. He got the best opportunity of doing so in Wadia Movietone, a concern run by his elder brother Jamshedji Wadia. There Homi directed "Vir Bharat" (starring for the first time a horse) in the year 1924 and was acclaimed to be the youngest director of India as he was only 23 then. A long chain of successful pictures including "Hunterwali", "Hind Kesari", "Frontier Mail", "Jaya Bharat", "Harricane Hansa", "Tufani Tarzan", "Lutaroo Lalana", "Jungle Princess", "Hind Ka Lal", "Vishwas", "Bachpan" etc. can be credited to his account as everyone of these has proved a box-office hit. The main point of credit is the masterly editing in each of these. He is perfect to such an extent that no one can suggest addition, subtraction or alteration of even a single frame when once he finishes his job.

Throughout his career he has given something new to the fans: A star horse, a jungle story, a dog, a golden haired heroine, a baby star, a problem: everything viewed from a new and progressive angle. Mr. Homi gratefully mentions the name of his elder brother Mr. Jamshedji and venerates the same. For sheer love for the latter he directed "Vishwas" a Wadia Movietone social and the success of "Vishwas" is the highest reward Mr. Homi thinks he ever got.

His ambition has put him at the helm of affairs in Basant Pictures where he is the sole proprietor and has directed three pictures for his own company. "Sher-e-Baghdad", an Arabic costume picture which he has himself directed and produced is now ready for release.

'Basant' owns a vast plot of land in Chembur near Bombay where a large studio equipped with every available up-to-date machinery is being constructed. At present it has a complete Sound Truck fitted with

recording aquipment and a Mitchell camera. The future programme of " Basant " is very ambitious and Mr. Homi proposes to cater for the need of poor as well as rich, educated as well as unsophisticated ones. The pictures, therefore, include alternately a social one and a thriller one to go on the floor simultaneously.

Indefatigable yet congenial in nature Mr. Homi is the beloved boss of his employees and co-workers. Riding and playing cricket are the two hobbies which occupy the short time which he can spare after going through a hard week's work and when he fails to get that interval too, he takes a fast joyride in his own car and makes himself ready for work again.

His other professional activities include the running of a few theatres in the Northern Bombay ciruit where he is the enthusiastic working partner.

Permanent Address :—
Basant Pictures, Parel, Bombay.

WADIA, D.R.D. He was born on 14th September, 1902 and hails from a highly respected and well-to-do, parsi family. He received his elementary education at Bombay and shone to be extremely brilliant at studies. Thereafter he went to England where he received higher education at London University and Middle Temple, London. When he was 22 he became a full fledged barrister and started practice.

Of late he started D. R. D. Productions and its maiden picture " Ishara " has proved to be a tremendoos success and a roaring box office hit. The second " Aina " has yet been another triumph. His forthcoming is" Nek Parveen ".

Big-game hunting is his favourite hobby and he has created a record by shooting the biggest elephant of 10¾ feet in length. He is expert at motor-driving and has created record at some races. Besides Wadia has attained mastery over ball-room dancing and is a good player of tennis and golf. He has also been the vice-President of All India Radio Merchants Association.

This giant with dynamic energies is today the most talked of man in the film field.

Permanent Address :—
D. R. D. Productions, Main Road, Dadar, Bombay.

WADIA, J. B. H. Mr.—A pillar of the Indian Film Industry belongs to the illustrious family of Wadias—the Master Ship Builders. Born at Surat in 1901, he passed his B. A. in 1922 with 1st class Honours in English. He appeared for I. C. S. but was rejected by the Medical Board due to his weak eyesight. Thereafter he joined the St. Xavier's College as a tutor in English and passed M. A. in 1924 securing a gold medal in Avesta-Pahlvi. Later he joined the Central Bank of India as an assistant. In 1943 he received the M. B. E. in recognition of his anti-fascist activities as Chairman of the Film Advisory Board.

He soon got tired of his new life and since he had in the meantime also gone through his LL. B., he decided to try his luck at Law. Two years in the Courts were enough to tire out his restless spirit. He got interested in politics. It was in 1929. The call of Civil Disobedience was irresistible and he joined the Parsi Rajkiya Sabha affiliated to the Indian National Congress. Politically he is a member of the Radical Democratic Party.

Always a keen admirer and serious student of the American and Continental Films it was natural for him to turn his eyes in a similar direction. With that tireless spirit and indomitable will which characterise him he soon made a headway in the virgin field of Indian Film Industry. He now took with him his younger brother, Homi Wadia as his first lieutenant. Between 1930 and 1933, he not only produced half a dozen successful silent pictures but also found time to write and direct these films and besides also ran a Film Laboratory and a Film Exchange.

In 1933 he gave his first Talkie—" Lal-e-Yaman " produced, directed and scenarised by himself. Upto this time, in a span of 13 years he has given us fifty successful talkie films.

Of late he has taken up his wife, Hilla Wadia, as the Associated Producer in Wadia Movietone. Affectionately called, " Gentle Jamshed ", he is a man of varied preoccupations and immense energy. Today, he occupies not only a foremost place in the Indian Film Industry but is also to be found the head of many cultural activities.

Always inspired by a love of pioneering so characteristic of his community he has given :—

" THE COURT DANCFR " the first Indian film with English dialogue to be completely produced in India.

" JAI BHARAT " one of the earliest feature to deal with the problem of Hindu-Muslim Unity.

" NAV JAWAN " the only Indian film so far to be produced without a single song.

" HE'S IN THE NAVY " the first Indian War Documentary.

" EKTA ", the first film in Sindhi language dedicated to the cause of Unity.

" HAMLET ", the first and the only Shakespearian stage play produced by any Indian Film Concern.

He has found time to be twice member of the Bombay Board of Film Censor. Chairman, Film Advisory Board, Member, Publicity Advisory Committee, Government of India, Founder-president, Bombay Renaissance Club, Vice-President, Alliance Francaise, Member of the Civil Hospitals and Emergency Committee and has been recently elected Vice-President of the IMPPA. He has also written a book of poems in English called " Dreams ".

Permanent Address :—Wadia Movietone, Parel, Bombay.

YASHODHRA Katju (Miss) was born at Lahore on 15th April, 1928 and hails from Kashmiri Pandit family of Lucknow. Her father is a Zamindar and owns land in Warbarton in the She khupura District ; Punjab. She is the youngest daughter of her parents. One of her sisters is a professor, another an M. A. and a third one has been educated at the Medical College. Passing her Jr. Cambridge from Lucknow she received further tutoring at home. She has been fond of dancing from her very childhood. Accordingly she completed her dance and music course at Lucknow. Thereafter she went to Delhi and continued learning the art from private tutors. In 1941 Agha Jani Kashmiri went to Lucknow in the search of new faces. Yashodhara happened to be there at that time. Mr. Kashmiri approached her parents and accordingly she was brought to Bombay. Her first debut, consequently was in National's " Lalajee " in which she was assigned the role of Arti. Since then she has appeared in a number of pictures and has been successful throughout.

Her main hobby is to collect rare and antique book and studying them.

Permanent Address :—
Shree Pant Bhawan, Sandhurst Bridge, Bombay.
Phone 23899.

YAKUB. Hails from Jubbalpore—the centre spot of India—and is above 45. He left home at the age of five and after playing in some of the plays staged by the Alexandra Theatrical Co. went to Bombay to become a motor mechanic. Thereafter he became a ship-boy and went abroad, at the age of twelve Having travelled all over the continent he returned to Calcutta a year later.

He went back to Jbubbalpore but returned to Bombay after a time and joined a theatrical company as a proprietory master. In 1924 he joined the Sharda Film Co. where he acted in no less than 50 pictures. Next he joined the Imperial Film Co. and it was here that he started playing villainous roles. In 1930 he went to Sagar's. His first talkie was "Romantic Prince". He has uptil now played in about 100 pictures and has also the credit of having directed "The Lion of Sagar" and "Her Last Desire".

By his histrionic abilities and superb performance he has captured the imagination of the people and has been billed as a star. The pick-pocket looks to him for guidance, the hero for acting, the comedian for gestures and the fan for inspiration and amusement.

Some of his most brilliant pictures are "Lal Haveli", "Savera", "Parikh", "Zeenat", "Phool", "Najma", "Ghar" etc. In Mehboob's "Woman" his performance set a new standard of acting and created a tumult in the filmdom. He is a free lancer now and is so much in demand that he has to refuse to many. In fact he has got an unexplain-able something that no other artiste has. He is so different! What Yaqub today does not know of acting is not worth knowing.

He is a superb billiard player and is fond of tennis, hockey and football. He has now taken to prayers strictly and is leading a pious life and is being dubbed as 'Maulana' instead of Yaqub.

Permanent Address :—

Farjet Hill, Farjet Road, Bombay.

YUSAF, S. M. Hails from Bombay and was born at Thana District in 1909. His father was an Engineer and a poet.

Having matriculated from Dr. Anthonia High School, Bombay, he joined the School of Arts in 1928. In the same year he joined United Artistes' Urdu Dramatic Co. and started life on the stage. He played both male and female roles with ease and aplomb. Later he shifted to the James Anderson Theatres and played roles in "Hamlet" and "Vasant Sena" etc.

As a hero of the screen he acted for the first time in the silent film "Kismet". In 1930 Yusaf started Young United Arts Co. and toured many places. The company could not, however, meet with any remarkable success and his second concern The Grand National Theatres met the same fate.

After this dual debacle, he started Prithvi Pictures, produced and directed "Phool Ka Yakka"—a stunt film which miserably flopped. Thereafter he joined Chandra Art Pictures and directed "Bharat Ka Lal" and "Doulat"—both of which were applaudingly received. It is in fact in his directorial capacity that S. M. Yusaf has made a name for himself. His pictures "Kahan Hai Manzil Teri" and "Piya Milan" of Wadia Movietone, "Rai Sahib" of Janak Pictures and "Aina" for D.R.D. Productions have been tremendous successes. He has now completed "Nek Parveen", "Devar" and "Darban".

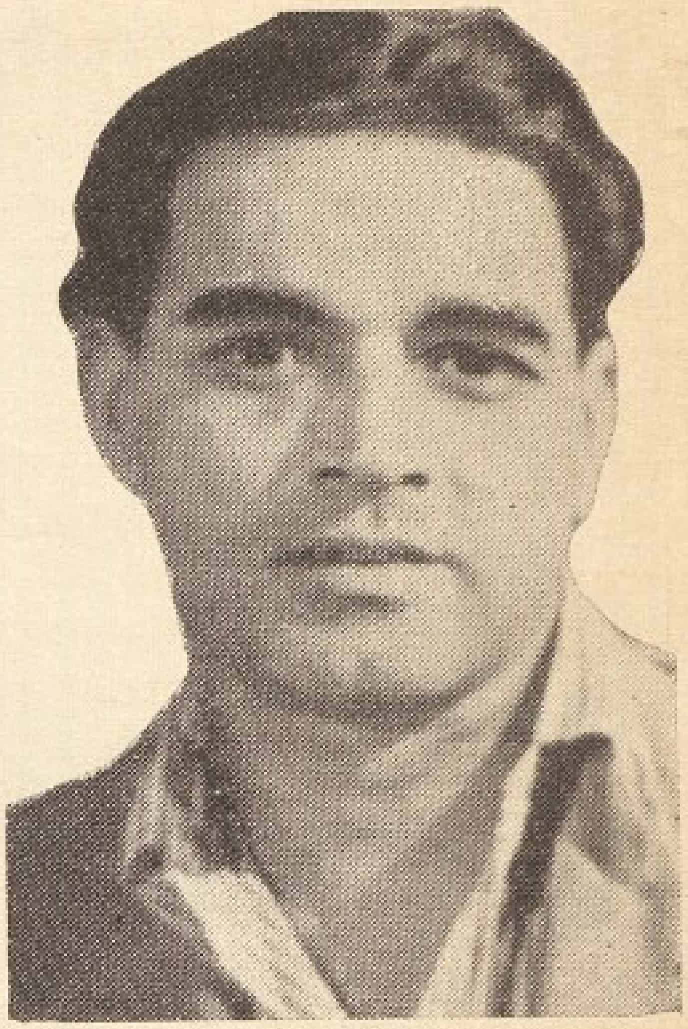
Film-craft in him has got a new director and a great one indeed! To the direction of his pictures he has brought a rare gift of imagination, understanding and an originality of conception. His pictures glow with feeling humanity and warmth that tug continuously at the heart strings. With few ventures he has joined the coterio of leading Directors of Indian Screenland. Industrious and laborius, Yusaf is a perfect gentleman. He is a regular picturegoer and his main hobby is reading.

Permanent Address :—

Office, Yusaf Productions, Kotek Lodge, Dadar, Bombay.

Phone 60122.

Residence ; Gopi Ka Bhawan, Aimai Meherwanji St. Parel, Bombay.



YAQOOB (Lodhi) is a scion of Lodhi family who came down to Punjab from Afghanistan for business and later got domiciled. He is about 40 but by appearance is 25. His education is desultory as he had a flair for business and enterprise right from the bginning. He started his life at Lahore as a general merchant. His two daughters Shamim and Nasim (Jr) hold today a prominent place among the top-notchers of the Indian screen.

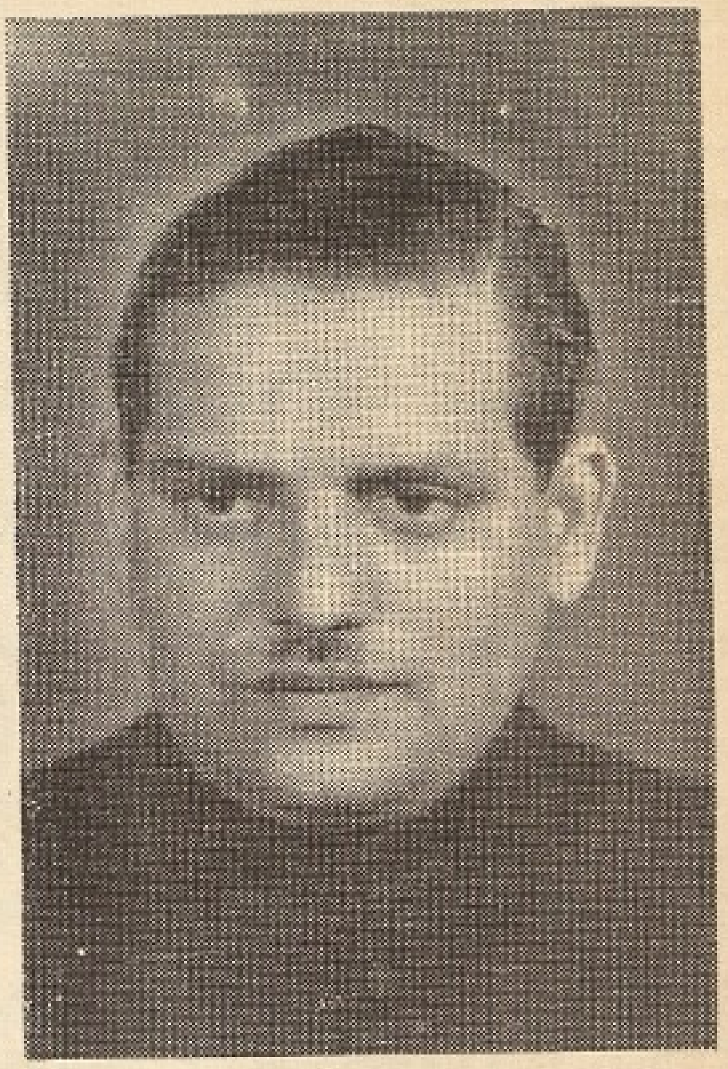
About 8 years back he went over to Bombay to look after his daughters and to educate them under his supervision and fondest care. Having developed a taste in the films through his daughters, Lodhi has recently floated Central Film Corporation and the paper work of its maiden picture "Firdous" to go on the sets, is now completed.

By nature he is helpful and hospitable with sufficient funds at his back and due to his own daughters being stars of the filmdom, it is but certain Lodhi will touch the headline soon. He will definitely persue a great asset to the film industry.

Permanent Address :—
R. K. Buildings, Lady Jamshedji Road, Mahim, Bombay.

ZIA SARHADI, Born at Peshawar in the fateful year 1914, he is an uedergraduate. Having finished his education he went over to Bombay and had to cross many hurdles before he could join East India Film Co. Thereafter in 1934 he shifted to Sagar as a writer. Here he received training in direction too. Soon after he wrote and directed "Postman" which met with tremendous approval. His next directorial effort resulted in "Bhole Bhale". Besides he has also been responsible for the direction of "Yateem", "Sapna" and "Nadan". Recently he has floated Prince Pictures Ltd. of which he is the Managing Director. The production and direction of its maiden picture "Nazzara" have been entrusted to Zia Sarhadi. He is chiefly interested in journalism and reading and writing are his only hobbies.

Permanent Address :—
Residence ; Lady Jamshedji Road, Opposite Gulshan Mahal, Mahim, Bombay.



ZAVERI, P. B, was born at Kathiawar on 26th February, 1904. He started his life from the beginning as self made man. Working as a subordinate in a firm, he educated himself just for the business. The very idea of service was, however, repulsive to him. His firm determination to free himself from the chariot wheels of clerical establishment he started his own publicity concern. He has always been known for his conception of novel and unique ways of publicity. By his street publicity he brought the value and praise of pictures to the mass-mind. He is indeed the publicity wizard.

This being too narrow a field for the successful fulfilment of his ambitions, Zaveri started his own concern Pargati Pictures. Later on as the promoter of Kirti Pictures and Navin Pictures he has given more pictures. His "Mata", Barat", "Ashirwad" and "Rahat" have been received with appreciation. His "Dost" "Bharthari", "Parshuram" have been quite successful attempts.

With his diversified interests he of late has started Jupitor Art Pictures and Bharat Pictures, under whose banners he has given "Tilasmi Duniya" and "Her Highness". In addition he has also started a distributing concern *viz*., Shree Vikram Film Circuit, at Rajkot, and by his usual showmanship he has done good work in this field as well.

He thinks film industry is quite interesting but he is disgusted with the people in it. He stands for the revolutionizing of the industry to make it more congenial in atmosphere and cosmopolitan in outlook.

Out of his earnings, Zaveri donates for the uplift of the poor and backward classes. Liberal at head and heart, Zaveri is indeed a fine man. Dance and music have been his hobbies since the very beginning.

Permanent Address :—

Ballasis Road, Bombay.

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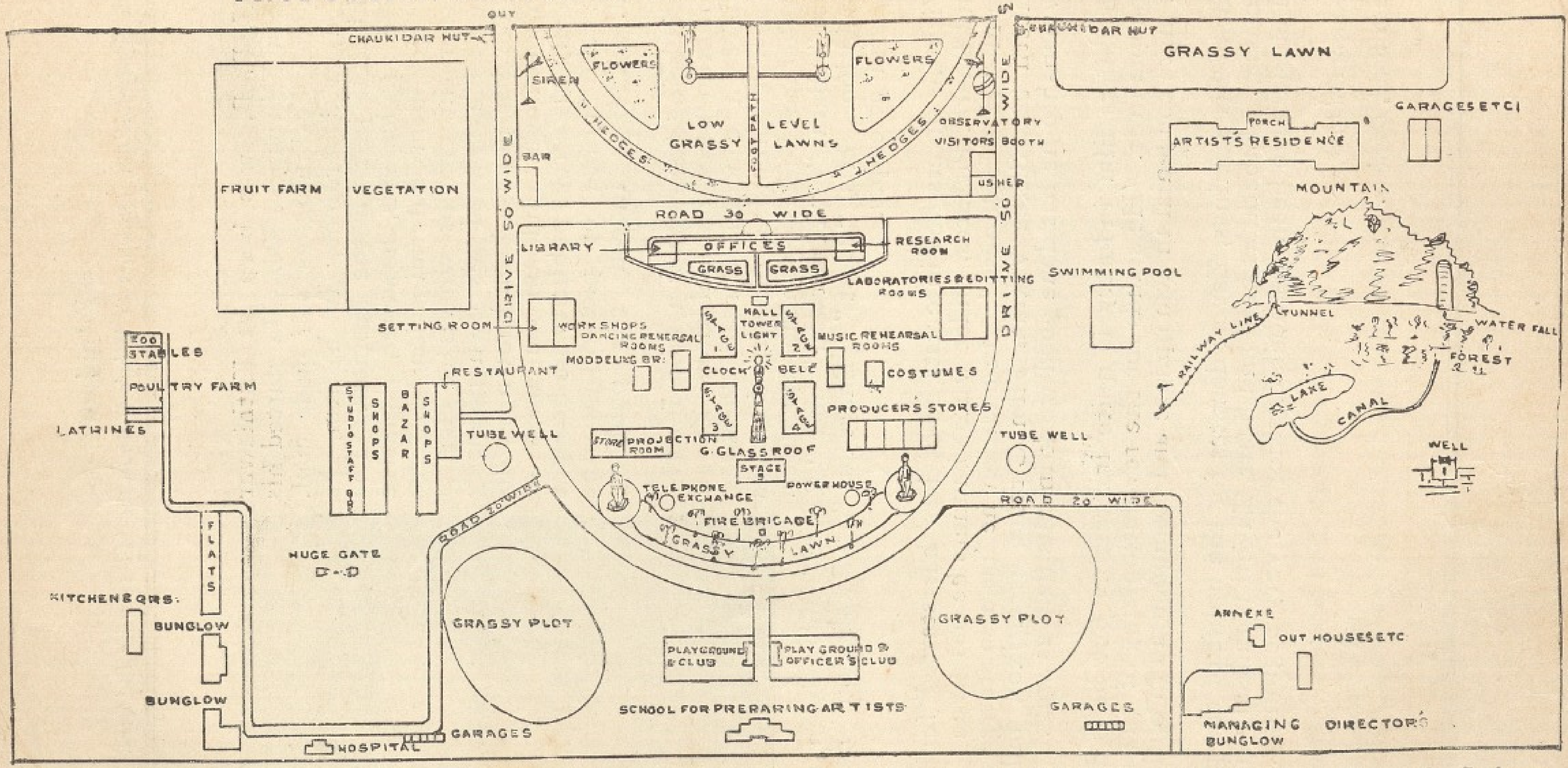

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REVIEWS.

SHALIMAR'S DRAMATIC RISE TO LEADERSHIP.

Shalimar Pictures of Poona now known all over the country for their "Art for People's Sake" productions was born during the turmoil of the world war in 1940 when the twentyseven years old young and enterprising W. Z. Ahmed, its Founder, Producer and Director came out with his maiden Picture "Ek Raat" introducting Neena, who since then has become the "Inimitable Mysterious Beauty Queen of the Indian Sereen. "Ek Raat" took India by storm and pictures with the brand of Shalimar became the craze of the country. Soon after came a series of big hits with progressive themes and Shalimar set a new standard in Motion Picture Production. Each picture excelled the previous one in equality :—

1. When they took up melo-drama they gave out "Ek Raat" which smashed the common rut through its extra-ordinary theme with Neena and Prithviraj in the lead.
2. Their next production was "Prem Sangeet" headed by Neena and Jairaj. Till this day it is considered as one of the best "Musical Comedies" ever made.
3. After this Mr. W. Z. Ahmed took a bolder step by presenting "Mun ki Jeet" the most sensational tragedy during the period when the people were lost in comedies. The Picture was a thundering success throughout the country celebrating Silver Jubilees everywhere. With this picture Shalimar rose to leadership and Neena ascended unprecedented heights as a star.
4. The fourth production of Shalimar was "Ghulami", which set up a new standard in educative film entertainment through its moving patriotic story of our own people. The picture presented for the first time the love team of Masud Parvez and Renuka Devi.

Then comes an array of mighty masterpieces produced at fabulous dasts :—

1. "Meerabai", which besides being a great devotional is bound to be greatest musical of our age.
2. "Prithviraj Sanyukta" which is the mighty historical romance of Rajasthan.
3. "Shri Krishna Bhagwan" which is destined to be the greatest picture of all time delineating the life of the One and Only "Krishna".

Amongst the literary jewels of the concern are Hazrat Josh Malihabadi the greatest living poet of Urdu, Pandit Bharat Vyas the most musical Hindi Poet, Akhtarul-Iman the celebrated young progressive poet, Masud Parvez the reputed Urdu poet, Ramanand Sagar one of the top-most writers of Urdu fiction Inder Raj the well known literary figure of film industry, Dr. A. Chughtai the internationally reputed scholar of history, Mr. Sukhtankar one of the most popular Marathi authors, Mr. G. P. Shakhal a very well known figure in Hindi literature, etc. etc.

The programme for 1946 has already started. There will now be eight units, while the following have gone on the sets :—

1. "Rim Jhim"—A musical extravaganza, directed by Bharat Vyas (2). "Undher Nagri"—A satirical fantasy, directed by Masud Parvez. (3). "Do Kinare"—Lyrical drama of love, directed by M. Wadhwani, and productions No. 12, 13 and 14 by producer-director W. Z. Ahmed.

SHREE SOUND STUDIOS AND THE MEN BEHIND IT.

It is rather a matter of great national pride that at least in one respect, the film-industry in this country, especially the Shree Sound Studios in Bombay, have achieved something which is unparalleled and unprecedented. For, Shree Sound Studios perhaps the only Studio in the world where technicians, the real people who make your films, have the reins, rather than financiers or plutocrats who try to manage the affairs from a plush-lined and oronium plated office.

In the Shree Sound Studios instead we have executives who always put on half shirts-so there is no time lost in even rolling the sleeves. It is little wonder, therefore, that this hand of youthful idealists have, within a matter of four years made a reputation for themselves which is enviable.

This can be attributed to the fact that the technicians who dreamed of this idea of a technicians' studio are not any technicians. They are people who were among the band of the very first few educated young men who were fascinated by the intricate business of making motion pictures.

For, both Rajnikant Pandya and Chandrakant Pandya and their other Associates are considered by the trade as first rate Technicians and Executives. Pandya Brothers have spent the most part of their youth in learning their respective arts the hard way and from bottom up. Consequently, it is acknowledged all round by their brother technicians and producers, old and new alike, that what Pandya Brothers don't know about film-technique is not worthknowing. That is why producers, be it Shantaram or the newly started People's Theatre's film-unit, are eager to enlist the co-operation of these two stalwarts. The two again, bear their success with not only equanimity but such modesty, that two more popular and sought after twosome is hard to come across in the entire film industry. Apart from any professional or technical help, there is a quite a group of film-men who you would occasionally find at the Shree Sound Studios, either to play tennis on the studio's tennis grounds or just to pass a happy hour in the company of the Shree Sound Studio Chiefs and their very sociable associates. Both, when they were at Sagar where they were Chief Technicians for a number of years and at Shree Sound Studios, Pandya Brothers have trained young educated men in cinematography and sound engineering who have become quite a legion. Many of the present day cameramen and sound engineers have learnt the rudiments of their respective arts under Pandya Brothers. For the young men at Shree Sound Studios Rajnikant and Chandrakant treat as members of a big family.

Today, after only five years of their having taken over an old and delipidated place, the two brothers and their associates have made Shree Sound Studios, one of the best in the country with all the modern equipment and what is more, men who know how to make the best use of that equipment.

In September of 1941, when with the financial help of Seth Ramnathdas Daga, the two brothers in association with some friends, took over the Studio, today when they are running the studio on their own, it is a tale of uninterrupted progress.

Shree Sound Studios have to-date given all the technical faculties and floor space for as many as 25 pictures—All of these pictures have been hailed as technically flawless. Many of them have proved box-office hits. The Army Film Centre, among whom were many famous American and British film-men, had exclusively preferred Shree Sound Studios for their short films. When Shantaram wanted to make sure that the songs in his first independent picture were recorded in the best possible manner, it was Mr. Chandrakant who was called in. Subsequently, Mr. Chandrakant has done the song-recording of all Shantaram pictures, including the special echo effects in " Parbat-pe-Apna Dera ."

With Pandya Brothers, there are in the Shree Sound Studios, half a dozen capable and seasoned Departmental Heads with at least a score of years each, of experience in the departments they handle. Be it the set-architects' department of the electricians', it is headed by a man who knows his job inside and out. In the camera and sound departments, incidentally there are many youngsters who are tomorrow's ace cameramen and sound engineers.

One feature of Shree Scund Studios is its miniature theatre which is the biggest of any studio has. With the end of war, Shree Sound Studios have ordered more equipment to keep their two floors busy round the clock.

THE NATIONAL STUDIOS LTD.

The National Studios Ltd. is one of the major producing concerns in the Indian Film Industry. This company was incorporated in 1939 as a result of the amalgamation of Sagar Movietone and General Films Ltd. and the very first directorate of the company was composed of notable businessmen like Sir Ishwardas Lukhmidas Kt., Hon'ble Sir Rahimtolla M. Chinoy Kt., Mr. Pranlal Devkaran Nanjee etc. and, later on, the famous house of Tatas was also represented on the Board. The original capital of the company is Rs 25, lakhs out of which Rs. 10 lakhs was issued and paid up.

In its initial stages the management of the company was in the able hands of Messrs. Chimanlal B. Desai and Y. A. Fazalbhoy, and it was during this period that the National Studios Ltd. produced such notable pictures as "Woman" "Roti", "Sister" etc. Incidentally it was during this very period that through the liberal policy of the National Studios Ltd. a large number of technicians and others got the best possible opportunities of training and some of them are known today as ace directors, recordists cameramen and even producers.

The New Management.

In the year 1944 the management of the company changed hands. Mr. J. K. Saraf an industrial magnate controlling several concerns, was elected chairman in place of Sir Rahimtolla M. Chinoy.

There was a reshuffling in the Board of Directors and a change in the policy of the company which at the end of the very first year resulted in turning the past losses into profits. At the end of year 1945 the company has declared a dividend of 6% (tax free) on preference shares and 10% on ordinary shares.

Undoudtedly the new management has already put the affairs of the company on a sound business footing and they also understood to be giving ahead with a plan of expansion and development which, among other things, includes the production of colour films in India.

The present directorate of the company is composed of men who, though not well-known in the film industry, have among one of the happiest combinations of business acumen and artistic talent. Mr. J. K. Saraf, the chairman of the company is a businessman with clear vision, intrepid ambition and dogged determination. He controls about a dozen industrial units covering such diverse activities as cigarette manufacture and goldmining, banking and film production. Frail in body, alert in mind, Mr. Saraf is a genius for business organisation and under his guidance the National Studios Ltd. is bound to record an unprecedented progress.

Mr. Sudhakar Dikshit, the Managing Director of the Company is a rare combination of the businessman, the artiste and the literature. He is a co-director with Mr. Saraf in some of the concerns of the Saraf group and has a business of his own in the beautiful valley of Kashmir. A landscape painter, a story-writer, a journalist, Mr. Dikshit is a man of parts—the genius type to be at the helm of affairs of a business organisation, engaged in the production of the works of art.

Mr. C. P. Bhatt, Director in charge of Productions, has to his credit practical experience of film production and screen acting. Severaly practical by temprament he is fully alive to the high ideals of film art and in his discharge of daily duties he acts as the live wire between the administration and those administered.

With such men on the Board of Directors it is no wonder that the National Studios Ltd. have simultaneously taken up the production of three pictures, one of which is in Tamil.

The National Studios Ltd. have on their permanent staff noted artists like Sabita Devi and story writers like Krishanchander who is an author of international repute. At the same time they give fusllest scope to the new talent in all the departments of their activities.

Every Man to his Post.

Mr. Saraf, Chairman of the Company, has for his motto "Every man to his post". There is a clear division of duties and responsibilities among the executives of the company, who get their inspiration from their dynamic chief. This disciplined business organisation is a speciaity of the National Studios Ltd. it is something which the other film producers will do well to emulate.

MOHAN PICTURES.

The accepted monarch of Stunt Filmdom, made the best advantage of war-time restrictions, by improving the standard, as the number and hence the speed was checked. But now, they have again started their activities with their original fast speed and newly acquired standard. Thus speed and standard combined together promise the best acquisitions to the credit of the Indian Stunt Filmdom, from Mohan Pictures, the fore-most stunt-makers.

Their released pictures of 1946, are creating records at all the key-stations. "Allauddin" and "Baghdad Ka Chor", have proved their new standard equal to those of American Stunts. "Alibaba" and "Jungle-Girl" shortly to be released will prove more than a match. Both of them will run the run-race neck to neck.

Pictures nearing completion are "Laila" adopted from the famous love-legend of "Alif-Laila", which is scheduled to create a tumult in the hearts of romantic seers.

Another picture nearing completion is "Hure-Bagdad" the best magic picture of 1946.

"Sindabad-The-Sailor" and "Zambo-ki-Beti are marching speedily to the enit door of the studios.

This schedule will be complete by the beginning of the mansoons, after which the field must necessarily be restricted to indoors. But from the quality promised by their releases of 1946 and the speed denoted by the number of pictures on the floor and new announcements, it can be said that Mohan Pictures are destined to create a new history in the stunt pictures.

FILM TWON

It will give immense pleasure to the film producers in particular and the other people in the F lm Industry in general that Messrs The General Motion Pictures Limited Lahore, a private limited liability concern with very huge resources, Mian Akbar Hussain, member of a big and reputed Landlord family, as its Managing Director, have completed all their preliminary arrangements and are now constructing a big studio known as "**FILMTOWN**" which is designed to provide all the modern facilities required in the production of films on the Hollywood standard. We have been given to understand that the company has bought over two hundered kanals of land on the Grand Trunk Road Lahore on which is being built the said "**FILMTOWN**" with its own Laboratories, Workshops, Mountains, Canals, Tunnels, Pools and Forests etc. Residence for artists and clubs and play-grounds will also be provided.

We wish every success to Mr. Akbar Hussain—the enterprising youngman in this unique venture and we are sure that all the film producers will benefit themselves with the facilities offered by the company.

CINEMAS
IN
INDIA

Western Circuit

(Gujerat, Kathiawar, Maharashtra, Kanara)

Station	Cinema	Sound System	Capacity
Ahmedabad	Central	Bauer	
	Cinema De France	W. E.	500
	English		
	Grand	R. C. A.	495
	Krishna	W. E.	766
	Laxmi		
	Model	R. C. A.	1000
	New Victor		
	Novelty	R. C. A.	1000
	Prakash	Bauer	700
	Pratap	R. C. A.	800
	Regal	"	1000
	Rosy		500
	Saraswati	R. C. A.	400
	Victor		
Ahmednagar	Mohan	Z. I.	700
	Regimental (York)	Bauer	400
	Sarosh	B. T. H.	500
Amreli	Seasonal		
Anjar	Ranjit		
Ankleswar	Seasonal		
Bagalkot	Sri Rasawasi		
	Chitramandir	R. C. A.	
	Krishna	Z. I.	
Banswara	Royal Opera	R. C. A.	400
Bantwa	Golden		
Baramati	Shyam	R. C. A.	
Baroda	Lakshmi	Bauer	400
	Mohan	W. E.	650
	Olympia		
	Pratap Vijay	Bauer	450
	Prince		450
Barsi	Bharat	Zeiss Ikon	750
	Suryoday		
Barwani	Ranjit		
Bassein	Bassein	Bauer	
	Laxmi Vijaya		

Station	Cinema	Sound System	Capacity
Beawar	Danesh		
	Royal		
Belapur	Bajarang	Bauer	850
	Royal		
Belgaum	Huns	Bauer	800
	Krishna	B. T. H.	500
	Laxmi	Universal	400
	Ritz		
	Royal		
Belgaum (Cantt)	Globe	R. C. A.	350
Bhavnagar	Novelty	B. T H.	500
	Silver	Bauer	550
	Star	Morrison	550
Bhuj (Cutch)	Kalapi	Bauer	350
Bhimdi	Imperial		
Bijapur	Laxmi	R. C. A.	700
	Saraswati	Z. I.	1200
	Taj		
Billimora	Moti		400
Bombay	Alfred	Bauer	1000
	Alexandra	B. T. H.	527
	Apollo (Surya)	R. C. A.	550
	Broadway	R. C. A.	600
	Capitol	W. E.	830
	Central	R. C. A.	850
	Coronation	Nitzsche	850
	Crown	Morrison	800
	Derby	Z. I.	1000
	Edward	R. C. A.	800
	Elphinston	Pathe	726
	Empire (New)	W. E.	914
	Eros	R. C. A.	900
	Excelsior	W. E.	1218
	Globe	R. C. A.	937
	Hind Mata	Morrison	600
	Imperial	W. E.	886
	Kohinoor	B. T. H.	800
	Krishna	W. E.	1200
	Lamington	R. C. A.	800
	Laxmi	B. T. H.	600
	Mahim		
	Majestic	W. E.	917
	Minerva	W. E.	800

Station	Cinema	Sound System	Capacity
	Metro	R. C. A.	
Bombay	Novelty	R. C. A.	1300
	Palace	W. E.	500
	Pathe	W. E.	850
	Plaza	R. C. A.	800
	Radio	Victoria	550
	Raghuvir	R. C. A.	300
	Regal	W. E.	1250
	Roxy	W. E.	1000
	Royal	Philsonor	600
	Royal Opera House	W. E.	1000
	Saraswati	B. T. H.	500
	Silver	R. C. A.	800
	Star	R. C. A.	400
	Super	R. C. A.	800
	Venus	Nitzehe	900
	Wellington	W. E.	1000
	West End	R. C. A.	1000
	Saraswati	Imperial	750
Broach	Bansi	B T. H.	350
Bulsar	Palace	Venzelhys	650
Cambay	George	Victoria	600
	Sri	Bauer	350
	Cine Ideal	Bauer	500
Cuncolin	Majestic	Imperial	500
Dabhoi	Lila		
Dahanu	Seasonal		
Dakor	Shalimar	R. C. A.	
Deolali	Deccan		
Dharwar	Regal		
	Vijay	R. C. A.	700
Dhrangadhra	Talkie		
Dhond	Krishna		
Dhoraji	Aftab	B. T. H.	
Dohad	Globe		
	National		
	Sidhpuri	R. C. A.	400
Dwarika			
Gadag	Aruna		
	Bharat	R. C. A.	500
	Sudershan		
	Vijaya		
Gadkeri			

Station	Cinema	Sound System	Capacity
Godhra	Capital		
	Vijaya	Victoria	
Gokak	Babies		
Gondal	Manohar	R. C. A	
	Crescent	R. C. A.	
Haregaon	Shri Shivaji	Bauer	
Haveri			
Honavar	Samarth		
Hubli	Deccan	B. T. H.	590
	Mahalaxmi		
	Mallikarjun	R. C. A.	500
	Sudarshan	R. C. A.	550
Ichalkaranji	Anand (Seasonal)		
	Sri Narayan	Bauer	
Igatpuri	Laxmi	Bauer	
	Maharashtra		
Ilkal	Basweshwar		
Islampur	Anand		
Jamkhandi	Bharat		
Jamkhambhalia	Manhar		
Jamnagar	Digwijaya	Bauer	700
	Manohar		
	Pratap Vijaya		
Jetalsar			
Jetpur	Central	Bauer	
	Globe (Seasonal)		
	Royal		
Junagadh	Imperial		
	Royal	Bauer	400
Kadi	George		
Kalghatgi	Dattatraya		
Kalol	George		
	Krishna		
Kalyan	Krishna	R. C. A.	600
Karad	Anand		
	Royal		
Karjat			
Karwar	Samarth		
Khambalia			
Kirkee	Excelsior		
Kirloskar wadi			
Kolhapur	Capitol		
	Huns	R. C. A.	600

Station	Cinema	Sound System	Capacity
Kohlapur	Prabhat		
	Rajaram	R. C. A.	600
	Royal	R. C. A.	600
	Venus	B. T. H.	500
Kopargaon			
Kurudwadi			
Kurla	Kurla		
	Laxmi		350
	Model		
Kutiana	Dilawar		
	Manhar (Seasonal)		
	West End		
Limbdi	Krishna		
	Prakash		
Lonavla			
Madgaon	Cinerax		
Mahad	Gandhi	R. C. A.	1000
Mahuva	Manhar		
Mahim	Mahim		
	Ruby	Trix	400
Malwan			
Mandvi (Cutch)	Manhar		
Mangrol	New Mangrol		
Manmad	Godavari	Bauer	
	Royal		
	Samarth	Bauer	
Mapaca	Dasaratha	R. C. A.	400
	Minerva		
	Ram		
Mehsana	Prakash (Seasonal)		
	Sri Laxmi		
Margoa	Cine Republica		
	Minerva		
Miraj	Madhav	R. C. A.	500
Miyagam			
Morvi	Royal		
	Suryodaya		
	Imperial	R. C. A.	700
Nadiad	Laxmi	Imperial	1000
Nasik	Circle	Duphone	450
	Madhukar	R. C. A.	400
	Vijayanand	Bauer	600

Station	Cinema	Sound System	Capacity
Navsari	Vasant	Royal Bauer	600
Nipani	Babies		
	Prabhat		
Noa Goa	Cine-Theatre-National	R. C. A.	500
Palanpur			
Palghar	Uday (Seasonal)	Bauer	
Panchgani	(seasonal)		
Pandharpur	Akbar		
	New Akbar	B. T. H.	400
Panvel	Ajit		
Patan	Globe } Seasonal		
	Prakash } Seasonal		
	Saraswati	Victoria	600
Petlad	Golden	Imperial	500
	Prem		
Poona	Apollo (New)	R. C. A.	800
	Aryan	R. C. A.	600
	Connought	R. C. A.	350
	Capitol	R. C. A.	650
	Central	Z. I.	700
	Deccan	Bauer	600
	Empire	R. C. A.	305
	Globe	R. C. A.	800
	Krishna	Bauer	750
	Laxmi		
	Minerva	R. C. A.	800
	Prabhat	R. C A.	900
	Rainbow	Bauer	600
	Vasant	W E.	1500
	West-End	W. E.	560
Porbunder	Newton	Nitszche	700
	Royal		
	Sudama	B. T. H.	700
Rabkavi	Babies (Seasonal)		
Rajkot	Capitol	R. C. A.	700
	Prakash		
Rander	Empire	Bauer	
Ratnagiri	Krishna		
Ranibennur	Babies		
Sangli	Anand	R. C. A.	700
	Bombay		
	Jayshree	R. C. A.	450

Station	Cinema	Sound System	Capacity
Satara	Anand	R. C. A.	700
Sawantwadi	Sudershan		
Sholapur	Bhagavat Chitra Mandir	R. C. A.	1000
	Prabhat	Bauer	800
	Prakash		
	Pratap		
	Saraswati	B. T. H.	800
	Saraswati (New)	B. T. H. & Z. I.	1200
Sidhapur	Sidhapur		
Sind Kheda	New Gloria (seasonal)	Bauar	
Sirsi	Basweshwar		
Surat	Imperial	R. C. A.	800
	Laxmi	R. C. A.	975
	Moti	R. C. A.	100
	Natwar		
	Palace	R. C. A.	900
	Prabhat	R. C. A.	900
	Super	W. E.	1000
	Venus	R. C. A.	600
Tej Pur	Seasonal		
Thana	Laxmi	Victoria	450
Una	Roshan		
Upleta	Aftab		
	Golden		
Vapi	Lila		
Vasco-da-Gama	Costa		
Veraval	Gulshan		
	Royal		
	Vijaya		
Viramgam	Bansi	Neitzche	
	Majestic	Bauer	
	Victor		
Visnagar	Seasonal		
Wadhwan	Capitol	Phillisonor	
	Vijaya	R. C. A.	
Wai			
Wankaner	Krishna		
	Pratab Vijaya		
Yadgir	Seasonal		
Yeola	Hind Mata	Bauer	
	New India		

Central Circuit

(Central India, Rajputana, Central Provinces, Berar, Khandesh).

Station	Cinema	Sound System	Capacity
Abhanpur	Touring		
Ajmer	Capitol	R. C. A.	450
	Majestic	Philisonor	600
Akola	Krishna	Bauer	600
	Mahabir	Bauer	
	Plaza		
	Pratap	B. T. H.	650
	Shrawagi	R. C. A.	1300
Akot	Krishna (Seasonal)		
	Mahabir		
	New Hatam		
Alwar	Jagat	B. T. H.	1000
	Kishore	Bauer	
Amalner	Krishna		
	Shree Gajanan	Bauer	
	Swastik		
	Tamboli	R. C. A.	
Amraoti	Krishna	R. C. A.	700
	Vijaya		
Anjangaon	New Globe	Bauer	
	Shree Krishna (Seasonal)		
Anjar (Burwani)	Ranjit		
	Vijaya (Seasonal)	R. C. A.	
Arvi	Krishna (Seasonal)		
Balaghat	Balabir	Bauer	
	Narasingh		
Bandikui (Punjab)	Touring		
Barnagar	Crown (Seasonal)		
	Ranjit		
Basim	Diamond		
Beawar	Ganesh	Z. I.	
	Krishna		
	Royal	Philisonor	500
Betul	Touring		
Bhandara	Narasing (Seasonal)		
	Sapre Bros (,,)		
Bharatpur	Touring		

Station	Cinema	Sound System	Capacity
Bhilsa	Touring		
Bhopal	Imperial		
	Palace		
Bhusaval	Linda	R. C. A.	
	Maharashtra	Universal	
	Famous	Bauer	
Bikaner	Ganga	Nitzsche	300
Bilaspur	Nadam	Philisonor	600
	Super	,,	400
Buldhana	Ajeem		
	Gajanan (Seasonal)		
Burhanpur	Grand Aryan (Seasonal)		
	Kohinoor		
	Prakash	Victoria	
	Rajkumar		
Chalisgaon	Rana		
	Prakash		
	Victoria		
Chanda	Desai	Philisonor	700
	Excelsior	,,	
	Sulochana		
Chhindwara	Patni	Bauer	1150
	Sahi		
Chopda	Hilale Anwar		
	Laxmi	Philisonor	500
	Prabhat		
Damoh	Rama		
Dewas	Dewas		
	Martand		
Dhamtari	Sharada Bros.		
Dhar	Anand		
Dharangaon	Maharashtra		
Dhulia	Bombay		
	Dutta	B. T. H.	500
Dhulia	Prabhakar	R. C. A.	600
	Royal		
Dondaicha	Touring		
Ellichpur	Dharmastra		
	Krishna (Seasonal)		
	Laxmi (,,)	Bauer	
Faizpur	Shree Ram		600

Station	Cinema	Sound System	Capacity
Fatehabad	Touring		
Gadarwada	,,		
Gondia	Narsingh	Bauer	
Gwalior	Central	,	
	Diamond		
	Krishna		
	Mohan		
Harda	Mahabir		
Hinganghat	Lakshmi Vijaya		
	Mahabir Radiotone		
Husangabad	Vindhya		
Indore	Crown	R. C. A.	900
	Krishna	,,	900
Indore (contd).	Prabhat	Philisonor	
	Regal	R. C. A.	900
Itarsi	Ohm		
	Prakash		
	Ramkrishna		
	Yashwant	Victoria	
Jaipur	Man Prakash		
Jalgaon	Dutta	R. C. A	600
	Natwar	,,	700
	Prabhat		
Jalarapatam	Touring		
Jamner	Gajanan (Seasonal)		
Jaora	Touring		
Jath	Bharat (Seasonal)		
Jubbulpore	Empire	R. C. A.	700
	Laxmi		
	Lintott		
	Palace	Philisonor	900
	Regal	W. E.	650
	Shyam	R. C. A.	750
Jodhpur	Empire	Philisonor	
	George		
	Krishna	Philisonor	700
	Majestic	Z. I.	600
Kamptee	Capitol	Philisonor	350
	Kamptee		
	Narasingh (Seasonal)		
Karanja	Laxmi	Bauer	
	Narasingh (Seasonal)		

Station	Cinema	Sound System	Capacity
Katni	Imperial		
	New	Philisonor	
	New Diamond		
Khamgaon	Gajanan	B. T. H.	700
	Mohan		
Khandwa	Anand		
	Laxmi		
	Prakash		
Khargaon	Madhav		
	Usha		
Khirdoh	Touring		
Kopargaon	Madhav		
Kotah	Chand	Bauer	500
	Kohinoor		
	Seasonal		
Malkapur	Gajanan	B. T. H.	700
	Hanuman	Bauer	
Malegaon	Aziz		
	Minerva		
	Royal		
	Sirdar	Bauer	
Mhow	Motimahal		
	Orpheum	W. E.	500
	Ranjit		
	Suryodaya		
	Vandette	R. C. A.	340
Murtazapur	Touring		
Nagpur	Craddock		
	Elphinstone	R. C. A.	450
	Empress Mill		
Nagpur	Laxmi	R. C. A.	800
	Narasingh	Z. I.	800
	Palace	Z. I.	900
	Prakash	W. E.	850
	Regent		
	Royal		
	Surya		
	Union		
Nandarbar	Firozmahal		
	Kohinoor	Bauer	
	Krishna		
	Moti	Bauer	
Nandura	Gajanan (Seasonal)		

Station	Cinema	Sound System	Capacity
Nardana	Touring		
Narsingpur	,,		
Nasirabad	Garrison	Philisonor	600
Neemuch	Vijaya		
	Seasonal		
Pachora	Dhruva	Bauer	
	Samarth		
	Shri Ramdas	Bauer	
Pandharkawada	Touring		
Phulgaon	,,		
Pursad	,,		
Raigarh	Narasingh (Seasonal)		
Raipur	Babulal		
	Bharat	Philisonor	600
	Great Indian		
	Sapre Bros.		
Rajnandgaon	Mahalaxmi		
Ratlam	Sharada	Bauer	
	Sapre	B. T. H.	500
Sahada	Sambhu		
	Gloria		
Savda	Touring		
Saugor	Kamala		
	Krishna		
	Shiv		
Seoni	Kailash		
	Mahavir	Bauer	
Shaeda	Touring		
Shegaon	,,		
Shivpur	,,		
Tumsar	Narasingh		
Udaipur	Mewar		
	New Cinema House	Philisonor	500
Ujjain	Imperial	R. C. A.	900
	Narasingh	,,	550
	Paramount	Bauer	650
Wardha	Laxmi Vijaya (Seasonal)		
	Om Gajanan		
	Sayam Sundar		
Wun	Shree Dutta (Seasonal)		
	Shree Ganesh		
Yeotmal	Arthur	B. T. H.	500

North West Circuit

(Sind and Beluchistan)

Station	Cinema	Sound System	Capacity
Fort Sandiman	Dayal		
Hyderabad (Sind)	Capitol		
	Kumar		
	Majestic		
	R A. Theatre		
	Royal Opera		
Jacobabad	Capitol		
	Sanker		
Karachi	Capitol		
	Imperial		
	Jagadish		
	Motimahal		
	National		
	Palace		
	Picture		
	Plaza		
	Prabhat		
	Rama		
	Regal		
	Star		
Larkana	Capitol		
	Royal		
Mirpurkhas	Capitol		
	Kumar	Erko	
Nawabsha	Indian		
	Rama		
Shikarpur	Capitol		
	Harivallabh		
Sibi	Opera		
Sukkar	Imperial		
	Kumar		
	Minerva		
Tando-Adam	Ghanshyam		
Tando-Allahyar	Capitol		
Tando-Mohamed Khan	Indus		
Quetta	Kumar		
	New Empire		
	Opera		
	Prem		

Frontier Circuit

Station	Cinema	Sound System	Capacity
Abbotabad	New Empire	Philisonor	350
	Royal	R. C. A.	500
Bannu	Frontier	,,	700
	Royal Capitol	Motiograph	750
Cambellpore	Kumar		
	Laxmi	Philisonor	400
Cherat	Capitol	R. C. A.	450
Dera I. Khan	Imperial	,,	800
	Royal	Webster	670
Jallalabad	Seasonal		
Jamrud	,,		
Kohat	Royal	R. C. A.	600
Landikotal	Capitol	,,	600
Mardan	Mardan	,,	300
Nowshera	Capitol	,,	800
	Lansdowne	W. E.	330
Peshawar (City)	Dilshad	R. C. A.	800
	Imperial	,,	700
	Nishat	,,	500
	Picture	,,	800
	Rose	,,	900
Peshawar (Cantt.)	Capitol	W. E.	700
	New Lansdowne	,,	800
Razmak	Razmak	,,	372
Risalpur	Royal	R. C. A.	350

Northern Circuit

(Punjab, U. P.& Kashmir)

Station	Cinema	Sound System	Capacity
Abohar	Daryan		
Agra	Imperial	W. E.	396
	Jaswant	R. C. A.	800
	Krishna	,,	500
	Plaza	,,	750
	Royal	,,	800
	Taj	,,	600
Allahabad	Chitra	W. E.	600
	Imperial	R. C A.	700
	Motimahal	,,	650
	Niranjan	W. E.	850
	Palace	,,	900
	Paradise	R. C. A.	600
Aligarh	Pearl		
	Ruby	R. C. A.	650
	Shahi	Universal	500
Almora	Capitol	R. C. A.	450
	Prabhat		
	Roxy	Universal	350
Ambala City	Royal	R. C. A.	500
Ambala (Cantt.)	Capitol	B. T. H.	600
	Kailash	R. C. A.	500
	New Royal		
	Nishat	R. C. A.	500
	Prabhat		
	Regal	Philisonor	
Amritsar	Amrit	B. T. H.	800
	Pearl	R. C. A.	1000
	Rialto		
	Royal	W. E.	800
Amroha	Plaza	Philisonor	450
Aznagarh	Seasonal		
Bahawalpur	Sadig		
Bahraich	Seasonal		
Ballia	Seasonal		
Banda	Krishna	Philisonor	
Barabanki	Seasonal		

Station	Cinema	Sound System	Capacity
Bareilly	Dilkush	Philisonor	700
	Globe	W. E.	350
	Imperial	R. C. A.	1000
	Jubilee	Philisonor	1000
	Regal (Seasonal)	,,	350
Barnala	Prem	Bauer	
Basti	Vishnu		
Batala	Palace	R. C. A.	400
Batwa	Seasonal		
Benares	Chitra	R. C. A.	1000
	Laxmi	Philisonor	
	New	,,	750
	Vishwanath	R. C. A.	800
Bhamo	Seasonal		
Bhatenda	Novelty		
Bhiwani	Murari	R. C. A.	400
Bijnore	Seasonal		
Budaun	Jubilee	R. C. A.	800
Buland Shahr	Seasonal		
Cawnpore	Baikunth	R. C. A.	650
	Bharat		850
	Capitol		650
	Central	B. T. H.	800
	Chitra	R. C. A.	850
	Golden		
	Gopal		
	Moti	R. C. A.	800
	Nishat	,,	850
	Regal	,,	850
Cawnpore (Cantt.)	Elphinstone	,,	800
	Federal	,,	800
Chakrata	Seasonal		
Chaubattia	Seasonal		
Dagshahi	Regimental	W. E.	
Dalhousie	Dalhousie	R. C. A.	450
	Selwyn	Philisonor	500
Dehradun	Elite	,,	400
	Orient	R. C. A.	500
	Palace	Philisonor	500
	Palladium	B. T. H.	600
	Royal	,,	700
Delhi	Capitol	W. E.	550

Station	Cinema	Sound System	Capacity
Delhi	Central	R. C. A.	800
	Imperial	Philisonor	700
	Jubilee	W. E.	600
	Kamal		
	Majestic	W. E.	1000
	New Royal	,,	1000
	Nishat	R. C. A.	800
	Novelty	,,	1000
	Picture	,,	500
	Roxy	Erko	1000
	Sangam	R. C. A.	650
	West-End	B. T. H.	800
Delhi (New)	Plaza	R C. A.	1000
	Raisina		550
	Regal	W. E.	1000
Dera Gazi Khan	Coronation		
Dera Nawabsha	Prince		
Dharampur	Seasonal		
Dharamsala	Himalaya	Philisonor	300
Dina	Seasonal		
Doga	,,		
Etah	,,		
Etawah	Dadabhai	Z. I.	300
	New King	,,	450
Faridkot	Jubilee	R. C. A.	
Farukabad	Krishna	,,	
Fategad	Seasonal		
Fazilka	,,		
Ferozepore City	New		
	Nishat	R. C. A.	500
	Pioneer	,,	400
Ferozepore Cantt.	Memorial	W. E	350
Fyzabad	Regimental	,,	350
	Ronak		
Gangora	Seasonal		
Gazipur	Regal	Philisonor	700
Gharial	Capitol		
Ghaziabad	Prince	R. C. A.	300
Gojra	Imperial	Bauer	
Gonda	Vinod	Motiograph	350
Gorakhpur	Jubilee	R. C. A.	575
	Railway Institute	Philisonor	
	Regal	,,	

Station	Cinema	Sound System	Capacity
Gorakhpur	Sree Krishna	R. C. A.	
Gujrat	Majestic	B. T. H.	600
Gulmurg	New Empire	R. C. A.	
Gujranwala	Majestic	B. T. H.	400
	Regent	R. C. A.	450
Gurdaspur	Seasonal		
Gurgaon	,,		
Hardoi	,,		
Hardwar	Central		
Hathras	Crown		
	Maya	R. C. A.	
	Sri Ram	,,	
Hissar	Harihar		
Hoshiarpur	Friends	Philisonor	600
	Majestic		
	Radio	B. T. H.	500
	Hari	R. C. A.	600
Jammu	Uttam	,,	650
	Seasonal		
Jatusana	,,		
Jaunpur			
Jhang (Maghiana)	Tabassam	R. C. A.	
Jhansi	Federal	Universal	300
	La Scala	W. E.	400
	Prakash		
	Royal		400
Jhansi	Sipri	Motiograph	400
Jhantala	Jaggit	R. C. A.	400
Jhelum	Jhelum	,,	450
Jullunder	Hari	B. T. H.	600
	Lintot's	Philisonor	400
	Wellington	R. C. A.	400
Kapurthala	Jagatjit	,,	400
Kasauli	White	W. E.	300
Kasgung	Laxmi	R. C. A.	450
	Jain	,,	550
Kasur	Diskush	,,	600
	Royal	,,	500
Khanpur	Capitol		
Kheri (Lakhimpur)	Krishna	Philisonor	800
Kuldana	Seasonal		
Lahore	Capitol	W. E.	1100
	Crown	R. C. A.	450

Station	Cinema	Sound System	Capacity
Lahore	Nigar	Philisonor	1100
	Taj Mahal	R. C. A.	600
	Novelty		
	Prabhat	W. E.	800
	Rivoli	Motiograph	800
	Jaswant	R. C. A.	600
	Nishat	,,	750
	Palace	,,	750
	Minerva	,,	400
	Wellington	,,	500
	Plaza	W. E.	800
	Globe		
	Regal	W. E.	800
	Regent	,,	1100
	Ritz	,,	600
	Rose	R. C. A.	700
Lodhran	(Seasonal)		
Lucknow	Nishat	,,	700
	Plaza	W. E.	700
	Royal	Motiograph	700
Lucknow Cantt.	Elphinstone	R. C. A.	900
	Regal	,,	600
	Universal	,,	800
	Wesley		
Ludhiana	Dilkush	Philisonor	600
	Raikhy	R. C. A.	800
Lyallpur	Majestic	B. T. H.	1000
	Nishat	R. C. A.	740
	Regal	,,	550
Mahoba	Seasonal		
Mainpuri	,,		
Mandi Bahuddin	Bahuddin		
Matani	Seasonal		
Meerut	Central	R. C. A.	800
	Empire	B. T. H.	800
	Nishat		
	Royal	R. C. A.	500
Meerut Cantt.	Phenix	Bauer	700
	Picture	R. C. A.	600
	R. A.	B. T H.	600
Mianwali	Bahadur		

Station	Cinema	Sound System	Capacity
Mianwali	Dilruba	B. T. H.	425
Mirzapur	Seasonal		
Moga	Amrit	R. C. A.	600
Montgomery	Golden	Philisonor	600
Moradabad	George		
	Imperial	R. C. A.	800
	Nishat	,,	800
	Plaza		
Muktsar	Ram		
Multan	Imperial	R. C. A.	600
	New Crown	,,	1000
	Nur	B. T. H.	600
	Radhu	,,	400
Murree	Capitol	W. E.	500
	Jhikkagalli	Philisonor	300
	Lansdowne	W. E.	300
Mussoorie	Jubilee	DeVry	400
	Majestic	B. T. H.	700
	Palladium	Bauer	500
	Picture	DeVry	500
	Rialto	Philisonor	400
	Rink		
	Roxy	W. E	600
Muttra	Central	Philisonor	450
	Palace (Institute)	R. C. A.	400
	Shyam	,,	400
Muzaffargarh	Seasonal		
Muzaffarnagar	New King		
	Royal	R. C. A.	350
Nabha	,,	B. T. H.	350
Nainital	Capitol	R. C. A.	600
	Picture	,,	650
	Plaza	Philisonor	300
Narsipur	Seasonal		
Okara	Radhu		
Orai	Ushak	Philisonor	
Pakapatam	Hari Har	Bauer	
Panna	Mumarish	B. T. H.	300
Patiala	Krishna	Philisonor	300
	Patiala		
Pauri	Seasonal		
Pilibhit	Empire		
	Mahalaxmi	R. C. A.	600

Station	Cinema	Sound System	Capacity
Pratapgarh	Seasonal		
Qilashekhupura	,,		
Raibareilly	,,		
Rahimyar Khan	Friends		
Ramnagar	Royal		
Rampur	Coronation	Bauer	800
	Prince	B. T. H.	
Ranikhet	Capitol	W. E.	
	Globe (Seasonal)	W. E.	
	Rink		
Rawalpindi	Capitol	W. E.	600
	Imperial	R. C. A.	900
	Laxmi	,,	900
	Lansdowne	,,	600
	New Rose	B. T. H.	700
	Rose	,,	800
Rhotak	Universal	,,	350
Sabathu	Cantonment		
Saharanpur	Empire	R. C. A.	550
	Novelty	Motiograph	750
	Palace		
	Venus	Philips	350
Sambalpur	Seasonal		
Sangrur	Universal		
Sargodha	Prem	R. C. A.	450
Sahajahanpur	Indra	,,	400
	Majestic	,,	650
Shahapur	Seasonal		
Shikohabad	,,		
Sialkot	Capitol	R. C. A.	700
	Moti Mahal	,,	900
	New Pearl	,,	1000
	Regal	,,	500
	Universal	,,	800
Simla	Elphinstone	,,	900
	Moris		
	Plaza	,,	400
	Prince of Wales	,,	800
	Roxy	W. E.	800
Sitapur	Empire	R. C. A.	600
	Govind	Motiograph	600
Solon	Krishna	Philisonor	400
Srinagar	Palladium	R. C. A.	600

Station	Cinema	Sound System	Capacity
Srinagar	Regal	R. C. A.	500
Sunam	Krishna	Bauer	
Sultanpur	Seasonal		
Tandadam	,,		
Unao	,,		
Wazirabad	Picture	R. C. A.	400
	Prem	,,	400
Zamania	Seasonal		

Western Circuit

(Bengal, Bihar, Orissa, Assam.)

Station	Cinema	Sound System	Capacity
Adra	Touring		
Ahmadpur	,,		
Alipur	,,		
Amnura	,,		
Amta	Nobin		
Andul	Wellington		
Arrah	Mohan	R. C. A.	900
	Mukatwali	Melophone	300
Asansol	E. I. Inst	R. C. A.	600
	,,	Philisonor	500
	New Empire	,,	600
	Vasanti		
Ajimganj	Touring		
Bachhwara	,,		
Bagerhat	,,		
Balasore	,		
Bandel	,,		
Bangaon	,,		
Bankura	Binapni	Philisonor	700
Barharwa	Touring		
Barisal	Bharat	Z. I.	
	Jagadish	,,	850
Barrackpore	New	I.	700
	Regimental	F.	300
Barupur	Touring		
Batla	,,		
Behala	Suchitra		
Beharsharif	Touring		
Berhampore	Berhampur	Z. I.	350
	Meera	,,	800
	Sitaram Vilas		
Bettiah	Mahabir		
	Royal	Philisonor	500
Bhagalpur	Picture	Millophone	600
Bhairamara	Touring		
Bhavanipur	Empress		
Bogra	Uttara	Z. I.	

Station	Cinema	Sound System	Capacity
Budge Budge	Queen	Kinophone	500
Bukhtyarpur	Touring		
Burdwan	Bichitra	B. T. H.	500
	Burdwan	R. C. A.	750
Buxar	Touring		
Calcutta	Alega	Philisonor	
	Alfred	R. C. A.	662
	Bharat Laxmi	,,	1000
	Bijoli	,,	600
	Chhaya	Philisonor	1170
	Chhayloke	R. C. A.	700
	Chhabigher	Z. I.	600
	Chitra	,,	900
	Corinthian	R. C. A.	1000
	Cornwallis	,,	1072
	Crown	W. E.	1084
	Dipali	Melophone	
	Empire	W. E.	1100
	Entally	Z. I.	700
	Ganesh		
	Globe	W. E.	1039
	Howrah	Philisonor	1000
	Krishna	R. C. A.	625
	Madan	W. E.	950
	Majestic	Universal	750
	Maypuri (Howrah)		
	Metro	W. E.	1100
	National	R. C. A.	850
	Natya Peeth	Z. I.	750
	Navbharat (Howrah)		
	New Cinema	W. E.	900
	New Empire	,,	1100
	New Paragon	Melophone	520
	New Royal		
	Park Show	R. C. A.	600
	Plaza	W. E.	430
Calcutta	Purna	W. E.	700
	Rangamahal		
	Regal	,,	350
	R. K. O. Elphinstone	,,	938
	Ronak		
	Rupabani	R. C. A.	976

Station	Cinema	Sound System	Capacity
Calcutta	Rupakatha	Z. I.	
	Sree	,,	
	Sri Rupa (Howrah)	B. T. H.	700
	Sukalyani	R. C. A.	844
	Super	,,	1000
	Talkie Show	Melophone	
Chaibesa	Touring		
Chandil	,,		
Chandpur	,,		
Chandranagore	Cinema-de-France	R. C. A.	600
Chandrapura	Touring		
Chanmohani	Joyland Carnival		
Chinsura	Touring		
Chittagong	Chittagong Club	,,	250
	Jubilee	,,	650
	Lion		
	Palace	,,	600
Chupra	Krishna		
	Laxmi	Phillips	500
Coochbehar	Touring		
Comila	Chitrakatha	L. I.	300
Cuttack	Chamaria	R. C. A.	550
	Chhayabani		
Dacca	Chitralaya	,,	800
	Lion	,,	800
	Mukul	B. T. H.	800
	Picture	Melophone	450
Dacca (Cantt.)	Dorset	B. T. T.	350
Daltongunj	Touring		
Darbhanga	Kohinoor	Philisonor	
	Prakash		
Darjeeling	Capitol	,,	700
	Elphinstone	R. C. A.	800
Degra	Touring		
Dhanbad	E. I. Rly. Inst. (Indian)	Philisonor	300
	,, (European)	,,	500
Dhingbazar	Touring		
Dhubri	,,		
Dibrugarh	Aurora	Z. I.	
	Club	,,	
Dinajpur	Touring		
Dinapur	Aishmahal		

Station	Cinema	Sound System	Capacity
	Regimental	Imperial	200
	Ry. Indian Inst.	Philisonor	300
Dumka	Touring		
Faridpur	Super		
Gaibhanda	Mayapuri	Z. I.	
Gartala	Touring		
Gauhati	Kelvin	Philisonor	400
	Picture	,,	400
Gaya	Bharat	,,	
	Empire		
	Laxmi		
	Taj	,,	
Ghatsila	Welfare		
Girithi	Moti	Universal	700
Goalnand	Touring		
Godagiri	,,		
Hajepur	,,		
Hazaribag	Mohan		
Ikrah	Touring		
Imphal	Manipur		
Jalpaiguri	Star	B. T. H.	600
	Rupmahal		700
Jamalpur	European Inst.	,,	600
	Indian Inst.	R. C. A.	500
Jamshedpur	Jamshedpur	,,	600
	Milanee	,,	500
	Regal	R. C. A.	600
	Star	Melophone	600
Jessore	Touring		
Jharia	Deshbandhu	Z. I.	400
Jorhat	Eleya		
	Imperial		
	Star		
Kamta	Touring		
Kanknada	Calcutta		
Kastagram	Touring		
Katakhol	,,		
Katihar	Shama		
Khagol	Railway		
Khanoodih	Touring		
Kharagpur	Bombay	Z. I.	750
	Burge Memorial	,,	

Station	Cinema	Sound System	Capacity
Kharagpur	Rly. Institute	R. C. A.	500
	Kharagpur	,,	400
Khulna	Touring		
Kidderpore	National		
Kishanganj	Touring		
Krishna-nagar	,,		
Kulti	Kulti Club	A. E. G.	250
	New		
Kurseong	,,		
	Star		
Kyankpyn	Touring		
Lahiria Sarai	,,		
Lataguri	,,		
Madaya	,,		
Madhupur	,,		
Malda	,,		
Malagon	,,		
Manipur	Kings		
Mergui	Touring		
Midnapore	,,		
Mohangunj	,,		
Mokameh	,,		
Monghyr	New Empire	R. C. A.	567
Motiabridge	P. Sun		
Motihari	Rameshry	Philisonor	
Murshidabad	Touring		
Muzaffarpur	Ganesh	R. C. A.	825
	Shyam	Philisonor	
Mymensing	Amrawati	R. C. A.	700
	Aryan	Melophone	500
	Chhayabani	R. C. A.	600
Naihati	Ramkrishna	Z. I.	
Naokhali	Touring		
Narayangunj	Diamond		
	Hansa	Melophone	500
Nasa	Touring		
Nator	,,		
Nawabgunj	,,		
Nowgong	,,		
Pabna	,,		
Pakokku	,,		
Parbatipur	,,		
Patna	Elphinstone	R. C. A.	950

Station	Cinema	Sound System	Capacity
Patna	International	R. C. A.	700
	New	Melophone	700
	Regent	R. C. A.	850
	Rupmahal (New)		
Puri	Touring		
Purnea	,,		
Purulia	Kamala	Philisonor	805
Pusa	Touring		
Rajbari	,,		
Rajshahi	Ashok	Melophone	750
Ranaghat	Touring		
Ranchi	Jubilee	,,	700
	Maya		
Rangapur	Touring		
Ranigunj	,,		
Salakia	Natyapeeth		
Samastipur	Touring		
Serampur	Serampur	R. C. A.	700
Shantipur	Touring		
Shamgunj	,,		
Shibpur	Maya		
Shillong	Bijou		
Shillong	Kelvin	Philisonor	300
	Shillong Picture	Z. I.	400
	Shillong Talkies	,,	
Silchar	Oriental		
Siliguri	Touring		
Simaluguri	,,		
Sirajgunj	Chitraka		
Sitarampur	Touring		
Sonpur	,,		
Sorbhog	,,		
Suri	,,		
Sylhet	Calcutta		
	Oylmpia		
	Sylhet		
Taroy	Touring		
Tennasserim	,,		
Tejpore	,,		
Uttarpada	Gouri		
Zigon	Touring		

Burma

Station	Cinema	Sound System	Capacity
Akyab	Akyab		
Alon	Touring		
Chawk	Chawk	Philisonor	
Bassein	Raphael	Z. I.	
Kanbalu	Touring		
Katha	"		
Lashio	"		
Letpadam	"		
Leve	"		
Madauk	"		
Mandaly	Elphinstone	R. C. A.	700
	Ratabona	Philisonor	
Manbin	Touring		
Maulaik	"		
Mawlanyaingoya	Picture	"	500
Maymyo	Capitol	"	500
	Rialto		
Meiktila	Touring		
Magaung	"		
Mohuyin	"		
Monwya	"		
Moulmein	Bandoola	Philisonor	
	Globe	"	
	Palace	"	700
	Regal	"	
Mudon	Touring		
Muyanano	"		
Myingyan	"		
Myitkyina	"		
Pegu	Wazir	R. C. A.	700
Prome	Crown	Z. I.	
Rangoon	Dossani	W. E.	700
	Excelsior	"	760
	Globe	"	538
	Kings	Z. I.	950
	Manek	"	
	Moti	R. C. A.	
	Orient	"	540
	Palladium	"	675

Station	Cinema	Sound System	Capacity
Rangoon	Pathe	Rossitone	850
	Plaza	Philisonor	900
	Raphael	Z. I.	
	Regal	W. E.	775
	Roxy		
Sagain	Touring		
Shwebo	,,		
Thaton	,,		
Thazi	,,		
Toungoo	,,		
Wuntho	,,		
Yinmethin	,,		
Yinmabin	,,		
Yenangyuag	Apollo	Philisonor	600

Southern Circuit

(*Madras and Nizam, Mysore, Travancore and Cochin States*).

Station	Cinema	Sound System	Capacity
Adoni	B. N.	R. C. A.	500
Akali	Touring		
Alandur	Kumaran	Bauer	
Alleppey	Koral		
	Kunhappy		
Ambasamudram	Krishna	Z. I.	
Amalapuram	Ismail		
Ambur	Saraswati		
	Sarwana	Bauer	
Anamalai	Rajendra	Erko	
	Star (Seasonal)	,,	
Anantpur	Touring		
Anakapalli	Gouri Shanker	R. C. A.	500
Andersonpet	K. G. F. Jubilee		
Antiyur	Chellam	Bauer	
Arcot	Ramalingaswami	,,	
Ariyalu	Jaya	,,	
Arkonam	Touring		
Arni	Laxmi		
Arrupukottah	Muthu	,,	
	Erskine	,,	
Arampavur	Touring		
Attili	,,		
Atur	Lalita	,,	
Aurangabad	Gulzar	R. C. A.	650
Avnashi	Karunambika	Bauer	
Ayyampet	Crown		
Ayyampali	Pearl	,,	
Bapatla	Sri Lalita	,,	
Bangalore Cantt.	B. R. V.	Erko	600
	Elgin	B. T. H.	500
	Globe	W. E.	750
	Imperial	R. C. A.	500
	Laxmi	Bauer	900
	New Empire		
	Plaza		
Bangalore Cant.	Palace	Bauer	800

Bangalore City	Excelsior		350
	Majestic	R. C. A.	800
	Paramount	,,	800
	Sagar		900
	Select	,,	700
Banganpalli	Touring		
Batlagunda	,,		
Berhampore	,,		
Bellari	Star		
Bezwada	Angel	Royal	450
	Sri Durga	Bauer	750
	Sri Maruti	R. C. A.	500
Bhavani	Mohan	,,	600
Bidar	Chaman		
Bobbili	Sri Venkateswara (Seasonal)		
Bodinayakanore	Ponnu		
Bolaram	Touring		
Calicut	Crown		
	Krishna	Erko	750
	Radha	Z. I.	
Cannanore	Jayaram	R. C. A.	750
Challapalli	Saraswati	Bauer	
Champion Reef	Perfect	,,	
Cham Rajanagar	Sri Krishna	,,	
Chicacole	Ram Krishna	Erko	
Chickbalapore	Dhanlaxmi		
	Vani		
Chickmanglur	Abdulla	,,	
Chidambaram	Neelan's		
Chinamanpur	Touring		
Chinnapatna	Maruti		
Chintamani	New Gajalaxmi		
Chirala	Sri Ram Krishna	,,	
Chitaldurg	Touring		
Chittoor	Premala		
Chittur (Cochin State)	Sitaram		
Chodavaram	Touring		
Cochin	Imperial	Z. I	400
	Lolan		
	Select	Erko	
Coconada	Felix	Philisonor	600

Station	Cinema	Sound System	Capacity
Coconada	Majestic	Philisonor	500
	New		
	Sri Krishna	Bauer	
Coimbatore	Carnatic	R. C. A.	700
	Central	Erko	
	Edison	Philisonor	
	Palace		
	Pioneer	Erko	
	Variety	,,	750
	Vincent (Seasonal)	,,	
Conjeevaram	Golden		
	Kannan	Bauer	
	Murugan	Erko	
Coonoor	Bedford	Imperial	
	New Regal	Bauer	
Cuddalore (N. T.)	Modern		
Cuddalore (South Arcot)	Sridharan	Erko	
Cuddapalli	Touring		
Cuddapah	C. Cinema		
Cumbum	Rajah	Bauer	
Davangere	Davangere		
	Jayant		
	Vasant	,,	
Devakottah	Krishna	,,	400
	Sri Laxmi		
Dindigal	Balasami	,,	
	Eroskine	,,	500
	Leader		
	Peace	,,	
Dharapuram	Vasant		
Dharmapuri	Imperial		
Dodbalapur	Lakshmi (Seasonal)	Erko	
Ellore	Pandurang	,,	
Ellore	Rama Krishna	R. C. A.	500
Erode	Bala Subramanya	Bauer	
	Giriram	,,	800
	Jubilee	Philisonor	1000
	Nataraj		
	Park		
Ernakulam	Broadway		
	Imperial	Z. I.	
	Vijaya		

Station	Cinema	Sound System	Capacity
Gobichetty-palayam	Touring		
Golden Rock	Ry. Institute	B. T. H.	400
Gudivada	Gouri Shanker		
	Maruti	R. C. A.	450
	Sreenivas	Bauer	900
Gudyatham	Saraswati		
Gulbarga	Laxmi		
	New Madan		500
Guntakal	Basaweshwar		
Guntur	Radhakrishna	R. C. A	
	Ratna		
	Srikrishna		
Hassan	Srinivas	Erko	
Hindupur	Dhanalaxmi		
	Lakshminarayan		
Hospet	Gurusachidanand		
	Murugan	Bauer	
Hyderabad (Dn.)	Central	R. C. A.	800
	Excelsior	Rossitone	900
	Krishna		800
	Majestic		
	Minerva		800
	Palace		800
	Royal		800
	West-End		800
	Zamrud		800
Jalna	Sikandar	Imperial	700
Jalarpet	Touring		
Jamner	,,		
Jaipur	Touring		
Kadur	Kadur	Erko	
Kallakurchi	Sridharan		
Karaikal	Hamid	Philisonor	500
Karaikudi	Ebrahim	Z. I.	
	Meenakshi	,,	500
	Nataraj		
	Palaniappa		
	Ramavilasam		
Karimnagar	Imperial		
Karur	Shanmuganand	Philisonor	400
Kawali	Sri Venkateshwar		
Kamammet	Touring		

Station	Cinema	Sound System	Capacity
Khamnenth	Picture Palace	Erko	
Kilasevalpatti	Touring		
Kirlampudi	,,		
Koilpatti	,,		
Kottayur	Annamalliar	Bauer	
	Chettinad (Seasonal)	Erko	
Koutaram	Srikrishna		
Kurnool	Arun	Bauer	
	Commerical (Seasonal)	Erko	
	Imperial		
	Universal		
	Varthen	Erko	
	Vijaya		
Kumbakonam	Diamond	R. C. A.	800
	Radha	,,	800
	Saraswati		
Lalgudi	Sri Natraj	Bauer	
Latur (Nizam)	Lahoti	Z. I.	1200
Madras	Brighton	Philisonor	699
	Broadway	R. C. A.	900
	Central	Morrison	700
	Crown	R. C. A.	1400
Madras	Elphinston		
	Gaiety	Philisonor	900
	Globe		
	Kinema Central	B. T. H.	850
	Minerva		
	New Elphinstone	W. E.	1000
	Oriental	Bauer	
	Palace		
	Paragon	W. E.	600
	Ranga		
	Regal		
	Roxy	W. E.	1200
	Saraswati	B. T. H.	600
	Select	R. C. A.	774
	Star	,,	1000
	Wellington	,,	1200
	West-End	Philisonor	700
Madura	City	R. C. A.	500
	Gopalkrishna		
	Imperial	Weber	300
	Madura		

Station	Cinema	Sound System	Capacity
Madura	New	R. C. A.	1600
	Popular	Bauer	500
	Silver Jubilee		
Madurantakam	Purna	Bauer	
Mahargudi	Touring		
Madanapalli	Krishna		
Mandapetta	Ramkrishna	Erko	
Mangalore	Chitra	Bauer	450
	Srikrishna	Imperial	450
Mannargudi	Lakshmi		
Markapur	Touring		
Masulipatam	Minerva	B. T H.	500
Mayavaram	Excelsior	Philisonor	500
	Lalita	Bauer	
	Sundaram	R. C. A.	1200
Mergurji	Touring		
Mettrapalayam	Hajee	Erko	
Mudva	Meenakshi Sundaram	,,	
Mysore	Chamundeswari		
	Olympia	R. C. A.	800
	Opera (New)	,,	900
	Rajendra	,,	800
	Rehmania	Bauer	
	Sree Krishna	Weber	800
Nagarcoil	Meenambika		
	Pioneer	Z. I.	500
Namakkal	Central	,,	
Nanded	Azim	Bauer	
	Royal Sadanand	R. C. A.	400
Nandyal	Leela		
Nanjangud	Touring		
Narasapur	Variety		
Negapattam	Universal	B. T. H.	450
Nellikupam	Central	Bauer	
Nellore	New	R. C. A.	1600
	Vinayak	,,	400
Nizamabad	Sri Krishna	,,	850
Nizamnagar	Touring		
Nuzwid	Sri Venkateswar		
Oorgaum	Central	Philisonor	500
	Gay		
	Jubilee	Erko	
	Mysore		

Station	Cinema	Soud System	Capacity
Oorgaum	New Imperial	Erko	500
Ooatcamand	Assembly Room	W. E.	400
	Blue Mountain	Philisonor	800
	Regal	Bauer	600
Pakala	Sri Narahari		
Palakol	Sarada		
	Star		
Palasa	Touring		
Palghat	Gouder	Bauer	600
	New		
Pallavaram	Radhakrishna	,,	
Palni	Jayaram		
Palni	Moideen	Philisonor	450
Panruti	Devraj		
	Shanmuganand		
	Shivram		
Paramakudi	Kohinoor	Bauer	750
Parbhani	Globe	Philisonor	500
Parvatipuram	Chandramouleswar		
Peddapuram	Touring		
Pennadam	Muthukumar	Bauer	
Penugonda	Sri Laxmi		
Perundurai	Touring		
Pithapuram	Hanuman		
Pollachi	Chellam	,,	600
Pondicherry	French India	Z. I.	500
	Phoenix	Bauer	
Ponnery	Touring		
Pudukottah	Gaiety		
	Laxmi	,,	500
	Vest	Erko	
Produttur	Touring		
Quilon	Swami		
Raichur	Touring		
Rajahmundry	Bobjee		
	Hanuman	Erko	
	Sri Krishna	R. C. A.	650
Rajapalayam	Raja	Bauer	
Ramchandra-puram	Venkateswar	,,	
Rameswaram	Sri Nambu	,,	
Ramnad	Ramnathan		
Panipet	Kannan	,,	

Station	Cinema	Sound System	Capacity
Rasipuram	Gopal Krishna	Bauer	
	Saraswati Vilas		
Rayadurg	Dhanalaxmi		
Rayavaram	Nuljanna	Erko	
Razole	Laxmi		
Rapalle	Sri Krishna		
Royachotti	Touring		
Salem	Central	Z. I.	600
	Great Indian	Bauer	
	Gunjai		
	Oriental	,,	600
	Ramalingeswari	Erko	
	Variety		
	West End	Bauer	
Salur	Parameswar		
Saidapet	Kumaregam		
Satankulam	Touring		
Satyavedu	,,		
Secunderabad	British	Rossitone	
	Garrison		
	Imperial		600
	Jubilee		600
	Mandhar		
	Rajeswari	R. C A.	600
	Rex	,,	600
	Rivoli	,,	650
	Tivoli	,,	650
Shimoga	Shimoga		
Shiyali	Sundaram	Bauer	
Sivagiri	Touring		
Sivakasi	,,		
Sompeta	Narasimha		
Srirangam	Rangaraja	Erko	
Sulurpettah	Touring		
Tadepalligudem	Subbaraya		
Tadpatri	Mohamadin		
	Sri Jain		
Tanjore	Kinema Pioneer	Philisonor	500
	Meenakshi		
	Rajaram	Bauer	1524
	Saraswati	Philisonor	500
Tanuku	Maruti		
Tellicherry	Capitol		

Station	Ciema	Sound System	Capacity
	Regal		
Tenali	Satyanarayan		
	Venkateshwar	Philisonor	
Tindivanam	Gajalaxmi		
Tenkasi	Hollywood	Bauer	
Tinnevelly	Laxmi	,,	
	Manorama	,,	
	Palace W. G.		
	Raja	Philisonor	400
Tiruchendur	Popular	Bauer	
Tirukoilur	Sivakami Sundari	,,	
Tirupaniturai	Touring		
Tirupati	Prabhu Ramchandra		
Tirupattur	Meenakshi	Bauer	
	Sri Devi	Erko	
	Srikrishna		
Tirupur	Gajalaxmi	Philisonor	450
	Universal	,,	450
Tiruthuraipundi	Sundaram		
Tiruvadi	Murugananda	Bauer	
Tiruvarur	Karunanidhi	,,	
	Rialto	Philisonor	1300
Tiruvannamalai	Bombay	Z. I.	
	Meenakshi		
Tiruvottiyur	Balkrishna	Bauer	
Tiruvottipuram	Dandapani	Erko	
Titagudi	Touring		
Trichinopoly	Gaiety		
	Majestic	R. C. A.	600
	Paramount	Bauer	600
	Raja		
Trichinopoly (Cantt.)	Ramkrishna	Philisonor	700
	Rangavilas	Bauer	
	Royal		
	Wellington	Philisonor	500
Trichur	Gaiety	Bauer	
	Imperial	,,	
	Jos	,,	
	Kunhappu	,,	
	Majestic	,,	
	Mooken	,,	
	Rameswaram	Philisonor	500

Station	Cinema	Sound System	Capacity
Trichur	Sharada	Bauer	
,,	Varthan	,,	
Trimulghery	Garrison	R. C. A.	450
Trivendram	Touring		
	Capitol	Erko	
	Excelsior		
	Modern (Seasonal)	,,	
	New		
	Rajeswari	,,	
	Sri Chitra		
Tumkur	Krishna		
	Raja	R. C. A.	400
	Shimoga		
Tuni	Touring		
Tuticorin	Tuticorin	Bauer	500
Udamalpet	Jubilee	Erko	
	Saraswati	,,	
Udipi	National		
Uravakudi	Touring		
Uttamapalayam	Ponnu		
Uttaramelur	Coronation	Bauer	
Vaniyambadi	Blue Bird		
	Regal	,,	
Vasudevanallur	Touring		
Vellore	Diamond	Philisonor	500
	Opera	Bauer	
	Rising Star	Philisonor	450
	Roxy		
	Taj Mahal		
Venkatagiri	Touring		
Villupuram	Bharati	Bauer	
	Régal		
Virakajandrapet	Touring		
Viruthunagar	Liberty	Z. I.	
	Meenakshi	Bauer	750
	Mohideen		
Vizagapatam	Bharati		
	Light House	,,	500
	Poorna	Cystophone	400
	Select	R. C. A.	450
Vizayanagaram	Bharat Laxmi	Z. I.	550
	Srikrishna	R. C. A.	400
Vriddhachelam	Kamakshee	Bauer	500

Station	Cinema	Sound System	Capacity
Waltair	Waltair		
Wandiwash	Rajlaxmi	Bauer	
Warangal	Globe		
	Parbhani		
	Prince		
Wellington	Garisson	W. E.	450
Yadgiri	Sri Krishna (Seasonal)	Erko	
Yellamanchili	Laxmi		

TOURING CINEMAS

IN

INDIA

TOURING CINEMAS

Southern Circuit

Varthen Cinema	Great Indian Cinema
Sri Venkateswara Cinema	Bellary
Star Cinema	Bobbili, Vizagapatam
Krishna Royal Touring Cinema	Palkole, West Godavari
Maruthi Cinema	Amalapuram, East Godavari
Virginia Touring Cinema	Attili, East Godavari
Victoria Travelling Cinema	Valaparla
Excelsior Cinema	Undi, West Godavari
Associated Talkies	Anantapur
Krishnananda Cinema	Tuni, East Godavari
Ernemann Cinema	Bapatla, Guntur
Satyanarayana Cinema	Madira, Nizam Railways
Gajalaxmi Cinema	Rayadrug, Bellary
Ismail Cinema	Veeranki Lock. Krishna Dt.
Lakshmi Talkies	Amalapuram
Leela Takies	Gujarathipeta, Vizagapatam
Mallikarjuna Talkies	Kurnool
Indian Cinema	Cuddapah
Kanyakaparameswari Talkies	Venukonda, Kurnool
Chamria Talkies A.	Mandapeta
Krishna Talkies	Wandiwash
Hind Matha Talkies	Rompicherla, Chittoor
Krishna Cinema	Uravakonda, Anantapur
Minerva Cinema	Gudur, Nellore
Kanyakaparameswari Cinema	Jaggayyapet, Krishna Dt.
Tulasi Cinema	Nandyal
Saraswati Talkies	Podur, West Godavari
Radha Krishna Cinema	Bhimavaram
Indian Talkies	Kirlampudi, Vizagapatam
Rajarajeswari Talkies	Kandukur
Satyanarayana Talkies	Narasaraopet
Andhra United Talkies	Akkividu, West Godavari
Bhujagasayana Talkies	Ongole
Chamria Talkies	Bhadrachalam, East Godavari
Krishna Cinema	Proddattur, Cuddapah
Lakshmi Chennakesava Talkies	Annavaram, Vizagapatam
Vinolia Talkies	Kumbum, Kurnool
Lakshmi Narayana Talkies	Saidapuram, Nellore

Hindupur
Salem
Mooken Cinema
City Talkies
Imperial Cinema
Majestic Cinema
Peace Cinema
Gaiety Cinema
Commercial Cinema
Liberty Talkies
Jos Electric Bioscope
Balkrishna Cinema
Sarada Cinema
Crown Talkies, No. 2
Crown Talkies, No. 3
Crown Talkies, No. 4
Crown Talkies, No. 5
Olympic Cinema
American Talkies
Golden Talkies
Raja Rama Talkies
Diamond Cinema
Erskine Talkies
Prabhakar Talkies
Raja Talkies
Rajappa Talkies
Kunhappu Cinema
New Regal Talkies
Jothi Krishna Cinema
Laxmi Cinema
Golden Cinema
Gowri Talkies
Golden Talkies
Sundar Talkies
Star Talkies
Silver Jubilee Talkies
Krishna Talkies
New Golden Talkies
Ramakrishna Talkies
Krishna Talkies
Bharathi Cinetone
Ranga Vilas Talkies
Manoranjitha Talkies
Variety Talkies
Edison Talkies

Basil Talkies
Krishnagiri
Naidupet
Wallajapet
Arkonam
Melur, Madura
Shiyali
Adoni
Srivilliputtur
Tirupattur, N. A.
Tiruchengodu
Tiruvadamarudhur
Sankarapuram, S. A.
Satyamangalam
Mandya (Mysore)
Namakkal
Kandanur
Sattur
Kamuti, Ramnad
Tiruthuraipundi
Mayavaram
Periakulam
Kalikiri, Chittoor
Vijayapuram
Ammapet
Palamcottah
Coonoor
Vasudevanalloor
Watrap
Kuttalam, Tanjore
Tenkasi
Palni
Negapatam
Kurinjipadi, S. A.
Periakulam
Aruppukottai
Peraiyur
Cheyur
Veeravanallur, Tinnevelly
Villupuram
Chinna Dharapuram
Kattumannarkoil
Kodumudi
Srirangam
Ambasamudram

Habeeb Talkies	Tuticorin
Raja Ram Talkies	Vilathikulam, Tinnevelly
Hollywood Talkies	Avanashi
Chellam Talkies	Erode
Ram Mohan Talkies	Gobichettipalayam
Vincent's Talkies	Kulitalai
King Talkies	St. Thoms Mount
Kumaran Talkies	Sankaran Koil, Tinnevelly
Dhanalakshmi Talkies	Tirukkoilur
Sivakamasundari Talkies	Ayekudi, near Palani
Krishna Cinema	Perambalur
Grand Talkies	Sattur
Gowder Talkies	Tinnevelly
Royal Talkies	Chidambaram
Nataraja Talkies	Attur
Kamakshi Talkies	Kalahasti, Chittoor Dt.
Saravana Talkies	Red Hills
Gothamchand Talkies	Arni, Chingleput
Gopalkrishna Talkies	Tiruppanandal
Meenakshi Talkies	Gottipadu. Guntur
Subramanyeswara Talkies	Kumarapalayam
Balasubramanya Talkies	Coconada
Touring Electric Cinema	Tirupapuliyur
New Cinema	Masulipatam
Saraswati Talkies	Kumbum, Madura
Raja Talkies	Batlagundu, Madura
Star Talkies	Bapatla
Amareswara Talkies	Sivakasi
Ambal Talkies	Jalakantapuram
Ramalingeswara Talkies	Madura
Madura Talkies	Rajam, Vizagapatam
Satyanarayana Talkies	Kumbum, Madura
Rahim Cinema	Chengam, N. A.
Sridharan Talkies	Oddanchatram
Elizebeth Talkies	Alangudi, Pudukottah State
Chettinad Central Talkies	Karamadai
Modern Talkies	Palamcottah
Lakshmi Talkies	Puliyampatti
Karunambika Talkies	Pallavaram
Radha Krishna Talkies	Kadiri, Anantapur
Vasanta Touring Talkies	Rameswaram
Danavel Talkies	Tiruchendur
Popular Talkies	Chandapuram
Modern Talkies	Rajam Talkies
Nagore	Madusudam Talkies

Bharat Talkies	Madanapalle
Regal Talkies	Dharmavaram
Coronation Cinema	Vaniyambadi
Jayam Talkies	Vriddachelam
Saraswati Talkies	Podattur, Chittoor
Poornam Talkies	Tirupathur, Ramnad
Babysun Talkies	Maduranthakam
Central Talkies	Kangayam
Ananda Talkies	Nellikuppam
Tiruvellore Town Talkies	Rajampet
Kannan Talkies	Tiruvellore
Swastika Talkies	Ranipet
Velavar Talkies	Kavaripatnam, Salem
Balkrishna Talkies	Jayangondasolapuram, Trichy
Balakrishna Talkies	Tiruvottiyur
Muthu Talkies	Kadambur, Tinnevelly
Alli Touring Talkies	Aruppukottai
Diamond Talkies	Banganapalli, Kurnool
Sri Janakiram Talkies	Ayyampet
Rajaram Touring Set	Tanjore
Chidambaram	Velupore, Tanjore (Dt.)

Northern Circuit

Imperial Touring Talkies	Dhuri
Laxmi Touring Talkies	Khanewal
Upper India Touring Talkies	Arifwala
Koh-i-noor Touring Talkies	Mian Chanu
Coronation Touring Talkies	D. G. Khan
Friends Touring Talkies	Sri Ganganagar
Rama Touring Talkies	Malerkotla
Krishna Touring Talkies	Malerkotla
Paradise Touring Talkies	Bassi Pathanan
Rama Touring Talkies	Mukatsar
Dilbahar Touring Talkies	Pattoki
Mahavir Touring Talkies	Hissar
Mahavir Touring Talkies	Azam Garh
Abohar Touring Talkies	Abohar
Amrit Touring Talkies	Pakpattan
Motimahal Touring Talkies	Lahore
Bijlani Touring Talkies	Sukkur
Ganesh Touring Talkies	Fazilka
Royal Touring Talkies	Nabha
Universal Touring Talkies	Samana (Patiala State)
Laxmi Touring Talkies	Gojra
Novelty Touring Talkies	Bhatinda
Kailash Touring Talkies	Fazilka
Krishna Touring Talkies	(Punjab)
Golden Touring Talkies	(U. P.)
Best Touring Talkies	,,
Manohar Touring Talkies	
Karnal Touring Talkies	
Frontier Touring Talkies	
Saraswati Touring Talkies	
Indus Touring Talkies	Karachi

Western Circuit

Parbhat Touring Talkies	Prabhat Nagar, Poona 4
Maharashtra Talkie Theatres Ltd.,	82, Shukrawar Peth, Poona 2
Udaya Touring Talkies	,, ,, ,,
Krishna Touring Talkies	420, Kasba Peth, Poona
Vijaya Touring Talkies	C/o Prabhakar Talkies, Dhulia (West Khandesh)
Samarth ,, ,,	,, ,, ,, ,,
Vinayak ,, ,,	,, ,, ,, ,,
Prabhakar ,, ,,	Head Office, Kopargaon
Globe ,, ,,	H. O. Bombay-M/s M. B. Billimoria Edward Theatre
Imperial ,, ,,	Johri Bazar, Jaipur (Rajputana)
Gloria ,, ,,	Sikar (B.B.C.I. Camp.
Goa Prabhat Talkies	Mapucca, (Goa)
Prakash Touring Talkies	H. O. Beawar (Rajputana)
Bharat Travelling Talkies	Tasgaon
Anand Talkies	Raver (E.K.)
Shri Ram Cinema	H. O. Faizpur (E.K.)
George Touring Talkies	H. O. Jodhpur
Madhao Talkies	Sangamner, Amedanagar Dist.
Hargovind Touring Talkies	Mandsaur (Malva) Camp.
Babies ,, ,,	Dharwar, Present Camp.
Travelling Talkies	Dobad-Panchmahals-Camp.
Shri Kalyan Touring Talkies	H. O. Sikar State
Gajanan ,, ,,	,, Khamgaon
Sapre Brothers Talkies	,, Bansli Road, Raipur C. P.

Eastern Circuit

Chamaria Touring Cinema
Aurora Touring Cinema
Lalji Hemraj Haridas Touring Cinema
Dossani Touring Cinema

BOARDS OF FILM CENSORS

BOARDS OF FILM CENSORS

Boards of Film Censors in different countries of the world and the Code of Ethics followed by them.

(FOREIGN)

CHINA

Following the lines of existing practices of all other modern states, the National Government of the Republic of China instituted Motion Picture Censorship. Censorship was ushered into China by the Puritanical Shi Tu-pai Minister of Interior who promulgated the first set of Regulations of Motion Picture Censorship on 3rd September 1928. As these regulations neglected the educational phase of censorship, they were superceded by new set of Regulations promulgated jointly by the Ministry of Interior and Ministry of Education in April 1929.

The second set of Regulations which came into force on 1st August 1929 placed a burden of censorship on the Department of Civil Affairs and Department of Education of the various Provincial Governments and on the bureau of public safety, social affairs and education in the various municipalities under the director of the Provincial or Local Kuomintang organization. Under these regulations, the censorship was under the hands of the different provincial and municipal organs scattered over the country and was found lacking in uniformity. With a view, therefore, to centralising and uniforming the censorship new set of laws were promulgated on 3rd Nnvember 1930.

The personnel of the Board consisted of seven members, three from the Ministry of Interior and four from the Ministry of Education and it assumed the duties of office on 1st March 1931. The organic law of the Board of Motion Picture Censors was revised on October 1933. The Board was in operation for a period of little over three years when in persuance of the resolution of the 109th meeting of the Kuomintang Central Educative Committee, it ceased functioning on 18th March 1934, and was succeeded by the newly created Central Board of Motion Picture Censors.

This present Board is an organ directly subordinate of the Motion Picture Direction and Guidance Committee. The Central Board of Motion Picture Censors consisting of seven members including the Chairman and the Vice-chairman are all appointed by the President of the Executive Yuan at the instance of the Motion Picture Direction and Guidance Committee.

Method of Censorship :— When a film has been approved by the Central Board a permit of show, also

known as Censorship Card, is issued. The vitality of the said permit is three years from the date of issue. Thereafter, the film is to be re-submitted for examination and a new permit is issued if so desired. The Censorship fee is S2.0 per 500 meters or a fraction thereof; for issuing a permit, original or subsequent thereof, is S2 plus S1 for stamp duty. The Board has a screening room on its own premises to facilitate the censoring of pictures. The Office of the Board is at No. 28, Erh Tiao Street, near the Drum Tower, Nanking, China.

JAPAN

Censorship of films in Japan is exclusively under the control and supervision of the Department of Home Affairs and is regulated under Ordinance No. 10 of the 14th year of Taisho (1923) of the same Department.

When a film is to be censored, an application has to be submitted to the Minister of the Department of Home Affairs. But in the new case of newsreels, local authorities, such as the Prefectural Governors, Chiefs of Central and Branch Police, are authorised to do the same. Films that are subversive to public peace, moral and health are generally banned for exhibition.

The fee charged for censoring film is one Sen per metre or fraction thereof, where the censorship is made by the Department of Home Affairs; and one Sen is charged for every three metres or fraction thereof where the censorship is made by the local authorities.

POLAND

The censorship in Poland is regulated by the law of 13th March 1924 and the censorship of films destined for public exhibition is done by the district authorities and in special cases by the provincial authorities or even by the Minister for the Interior. The exhibitors of censored films are obliged to admit the representatives of the authorities in the cinemas at any time, to show them the permit for the exhibition of any particular film. In case of any irregularity, the representatives have the right to stop the exhibition of any film. The district authorities have the right to stop the exhibition of any film which in their opinion transgresses the law of copy right.

SWITZERLAND

Under the Canton of Zurich, film censorship was introduced into Switzerland in 1916. The original board of film censors which consisted of men and women was not a success. It was dissolved in 1922 when the regulations of 16th October 1916 were revised. Since 1922, the police authorities appoint one or more experts who perform the duties of film censors. In the same year special regulations governing censorship of films and the control of cinematographs and film distribution were issued by the Contonal Government.

The male censors are usually recruited from among officials. They are appointed for an indefinite

period. They must possess a good general education, a sound judgment and must be able to form an unbiassed opinion.

The censors are always in touch with the police authorities by whom they are appointed.

No special fee is levied for the censorship of films; but cinema owners pay for their licence a monthly fee, the amount of which varies according to the attendance and the size of the hall.

The film censor receives Frs. 8 for each new film censored and Frs. 5 in the case of films which had already undergone censorship in a previous occasion. These fees are paid out of the monthly licence fees.

The reports of the film censors are submitted to the police authorities without delay who give their decision on receipt of the report. In doubtful cases, the film will be submitted to one or more other censors. Newsreels are exempt from all kinds of censorship.

DENMARK

Film censorship in Denmark was first constituted under notification of the Minister of Justice on 5th July 1913. This law is in force for the whole of the country. It has since been amended in many respects. The membership of the Board is limited to three and there are no regular meetings of the Board. Censoring is done every day by one Censor.

For educational films a fee of 3 Ores (Rs. 0-0-6) is charged for every metre of the actual length of the film. For entertainment *i.e.*, acting, a fee, double (Rs. 0-0-9) is charged, If several films of the same series are censored at the same time, full fees are paid for each reel. Half the fee is charged for recensoring of the films.

The Censor receives Danish Crown 5,000 a year (12% less £250) and the other two censors get Danish Crown 2,600 each per year.

Censors are on fixed salaries. Any surplus amount that remains after deducting the salaries of censors and other expenses is utilised for producing or obtaining educational films in connection with furthering the use of films for the education of the public and also general propaganda for Denmark and Danish industrial conditions. The distribution of this work is carried out by the Minister for Justice in cónjunction with the Minister for Education, the Minister for Commerce and Industry and the Minister for Foreign Affairs subject to approval of certain delegates representing the Finance Minister.

No item limit is fixed for the appointment of the Board of Censors and no report of their administration is published.

ITALY

The service of the censorship of cinematographic films was instituted on 1st May 1913 at the Ministry for the Interior. Previous to this, the

service of Government Control on films was done by the local authorities of Public Security.

This state underwent a further change in its constitution and it was decided to have previous approval of the copies on the subject of the pictures and the sanction for export.

By the Royal Decree of the 3rd September 1934, the censorship was taken over by the Ministry of the Publicity and Propaganda. The following rules were laid down for the censoring of films :—

No film can be shown, if it is not first submitted to the Minister.

No film can be exhibited for censorship if it is not first sent for the examination of the Board of Censors whether or not it is representable for exhibition.

All foreign pictures are allowed to show in original edition provided they are accompanied by censor certificate given by the Minister.

The examination of the pictures and the censoring of the cinematographic films are entrusted to the Boards composed of an Official of the Ministry for the Publicity and Propaganda assisted by Official of the Ministry for the Interior, and Official of the Ministry of the Corporation, an Official of the Ministry of War, of a Representative of the Fascist Organization and a Representative of the G. U. P.

Special power for examining the films is given for the Minister for Publicity and sometimes to the Prefects.

Against the opinion of the Board, a recourse can be had to the Board of Appeal, presided over by the Director-General for Cinematograph, by delegation of the Minister and by the representatives of the same bodies as for the Board.

All the films are passed by the Ministry for the Publicity and Propaganda after due observances of conditions such as cuttings, modifications, etc., prescribed by the Board.

All objectionable matters should be incorporated in a book which must accompany every film so objected before it is sent out for circulation.

The fee charged for the previous examination of the copy of the picture of foreign films is Lirs 145 ; the fee charged for the censorship of the national film is fixed at L. O. 40 per each meter of the film.

All films must be recensored before they are allowed to be exhibited.

The Boards are not bound to give their decisions in writing.

ENGLAND

The Board commenced operation on 1st January 1913. The Board consists of four examiners of films, including one lady, and two readers of scenarios (one lady and one gentleman). The Examiners work daily and receive a fixed salary.

In respect of the fees charged for censorship, an agreement has to be

entered into as per form given below :—

Memorandum of Agreement made the......day of......193.. between the British Board of Film Censors, Carlisle House, Soho, in the Country of London, hereinafter called Board of the one part, and ....of.......................... in the country of.................... hereinafter called the Publisher, of the other part, whereby it is agreed as follows :—

Publisher's Films and granting a certificate for such as are passed for exhibition, the Publisher undertakes to submit to the Board, all films to be released by the said Publisher after the date hereof except films of actual events reported in the daily or local press, and known in the trade as "Topicals", "Locals", for Censorship, and to pay a fee for each silent film at the rate of two shillings per 100 feet or part thereof, with a minimum fee of tweenty shillings, with the exception of (a) Educational, Nature Study, Industrial and Scenic Films, the fee for such films being, in respect of any such film not exceeding 500 feet in length in the case of a silent film one shilling, or in the case of an Auditory film one shilling and sixpence, with an addition in respect of any such film exceeding 500 feet of a like additional sum for every further 500 feet or part thereof, and (b) Advertising Films, the fee for such films being, in respect of each Auditory film at the rate of two shillings per 100 feet, or part thereof, with a minimum fee of ten shillings.

2. The Publisher shall cause a photographic reproduction of the certificate granted by the Board for each film subject passed, to appear in every copy of such film.

3. The certificate issued by the Board is for the film which has been duly examined and passed at the offices of the Board, and the Publisher agrees he will not use the said certificate for any other film subject, neither will the Publisher submit any film to the Board unless he is the legitimate or authorised publisher of the said film in the United Kingdom.

4. After such certificate has been granted to the effect that such film has passed the Board, the Publisher agrees to make no substitution or any addition to the film whatsoever without resubmitting the film to the Board as herein specified.

5. The Publisher agrees that no Pictorial Poster shall be issued or used which is objectionable or that illustrates a scene or incident which is not included in the certificated version of the film.

6. The Publisher further agrees that no illustration shall be used in any publicity matter depicting a scene or incident which is not included in the certificated version of the film.

7. The classification of 'A' or 'U' shall appear on all posters and publicity matter advertising films certificated by the Board.

8. This agreement shall remain in force until December 31st 193
As witness the hands of the parties hereto .. ..days of.... ...
One thousand nine hundred and
Signed on behalf of the Board:

....

Signed by the said:..................
in the presence of :..................

This agreement may be signed under hand by a responsible offical of the Firm or Company, duly authorised for that purpose.

The fees are so charged as to cover all expreses of the Board. Newsreels are exept from censorship.

GERMANY

The Censor Office in Germany was established in the year 1920. The enforcement offices for the film legislature are the Censor Office and the Upper Censor Office. In addition, the Government Dramatic Officer can be asked to examine the manuscripts of the films before shooting.

The sittings of the Censor Officers are regulated by exigencies of work. The charges for censoring films are regulated according to the rates recommended by law. The payment per meeting is 9 RMK.

The Office of the Censor Board is financed from the receipts of the censor fees according to the discretion of the Propaganda Ministry.

The decision of the Censor is made public at once and any prohibitions are published in the Govrnment gazette. No other reports are publishrd. Newsreels are censored as and when deemed necessary.

UNITED STATES OF AMERICA
National Board of Review of Mortion Pictures.

The National Board of Review of motion Pictures is a citizen body, organized in 1909 by the People's Insitute of New York City as a medium for reflecting intelligent public opinion regarding a growing art and entertainment. This is still the Board's function, together with that of disseminating information on the subject of motion pictures and carrying on a constructive progress having to do with community cooperation in the advancement and uses of the motion picture.

The National Board is opposed to legal censorship and is in favour of the community better films plan of placing emphasis upon and building support for the finer and more worthwhile films. It is at all times glad to cooperate with any agency to encourage and guide the motion picture in developing its possibilities both as recreation and as entertainment.

It carries on its work through various committees. All members of the committees serve without pay. No member is connected with the motion picture industry. They are representatives of varied interests and activities and many are connected

with large public welfare organizations or educational institutions.

The General Committee is a body evolved out of the original group organized in 1909. It is the appeal and central advisory committee of the National Board to which policies are referred and to which decisions of the Review Committee regarding pictures may be carried either by the producers or by the Review Committee itself.

The Executive Committee is composed of members of the General Committee and is the directing body of the National Board, charged with the formulation of policies, the election of members, the expenditure of funds and supervision of all administrative affairs.

The Review Committee is a large group of 300 members carrying on the work of reviewing the films. It is divided into sub-groups which meet for review per schedule during each week in the projection rooms of the various motion picture companies.

The Membership Committee supervises the membership list of the Review Committee and recommends the names of proposed new members for consideration by the Executive Committee.

The Committee on Exceptional Photoplays is composed of critics and students of the cinema interested particularly in encouraging the artistic development of the motion picture. It reviews and publishes critique of the finest films and assists community groups in the showing of unusual films to special audiences. Its pioneer activity has done much to lay the foundation for the Little Photoplay Theatre Movement and to stimulate the organization of subscription groups to develop audiences for the support of the creative achievements of the screen.

National Motion Picture Council

The community of field work of the National Board of Review is conducted under the National Motion Picture Council, through affiliated membership groups, service contact groups and correspondents throughout the country. The National Council assists to the organization and progress of work of local groups which are usually called Councils.

These Councils follow a plan initiated by the National Board in 1916 of having a membership composed of representatives from many organizations, cultural, educational, recreational, religious and civic, so that they typify the original movement for community participation in the development and best use of the motion picture as recreation and education.

The objectives of such organizations are as follows :

To demonstrate through the education of public opinion, the effectiveness of selection and classification, instead of censorship, and a means of forwarding the development of the motion picture and its best uses.

To encourage through open meetings, forums, classes and other means.

the study of the motion picture as a medium of entertainment, education and artistic expression.

To concentrate the attention of the public on specific worthwhile films through the publication of a Photoplay Guide to the selected pictures being currently shown at local theatres.

To arrange family Friday night or week-end programmes of selected films, and junior matinees of pictures particularly suited to the testes of children, through co operation with local exhibitors.

To endorse and further the use of visual education through motion pictures in the schools.

To arrange and promote occasional exhibitions of exceptional and cultured films that would not normally be shown in the commercial theatres.

INDIAN

BOMBAY

The Bombay Board of Film Censors was first constituted in the year 1920. The Board consists of six members, three of whom are non-officials representing the Hindu, Mohammadan and Parsi community. The Commissioner of Police is the Ex-Officio, President of the Board. The remaining two members are officials, one of them being the Collector of Customs and the other an educational Officer representing educational interests. There is no fixed tenure of office. The number of inspectors under the Board is two. The following are the appointment and duties of inspectors :

1. Inspectors shall be appointed under the Board to assist the Secretary for the purpose of the examination of the films and any other matters connected with the administration of the Act.
2. The Inspectors shall be directly subordinate to the Secretary of the Board and shall carry out all duties imposed upon them by him in accordance with the provisions of the Act and the rules thereunder.
3. The Inspectors shall have power to enter any place licensed under the Act for the purpose of seeing whether the provisions of the Act and the rules thereunder are duly carried out.

   The Inspectors shall bring to the notice of the Secretary any contravention of the Act or the rules thereunder or of the conditions and restrictions subject to which any certificate has been granted under the Act, and the Secretary shall bring them to the notice of the Board.
4. The Inspectors shall examine any film at the place and time appointed by the Secretary for this purpose. They shall forthwith submit a

report to the Secretary for the orders of the Board, detailing the nature of the film and stating whether, in their opinion, it is suitable for public exhibition or not.

5. The Secretary and Inspecaors shall periodically visit all places licensed under the Act in Bombay during the time of the public exhibition of films.

The following is the procedure of the Bombay Board of Film censors.

Meetings: The Board ordinarily meets twice a month for the transaction of business. But if the exigencies of business so demand they meet oftener. At every meeting at least three members have to be present to form a quorum. Every meeting is presided over by the President of the Board or in his absence by the Chairman. The Board examines reports of the Secretary and Inspectors and pass such orders thereon as may seem to them to be necessary. They also hear representations from importers in respect of the Boards' decisions or any representation pertaining to film, already certified as suitable for public exhibition. The Board submits an annual report of the Local Government reviewing the work done during the past calendar year. Each member of the Board is paid a fee of Rs. 16 for each meeting of the Board. Any member deputed to examine or re-examine a reel is paid a fee at the rate of Rs. 2 per thousand feet or fraction thereof to films examined subject to a minimum of Rs. 10 and a maximum of Rs. 20 for each occasion.

Procedure of Certificate of Films:—If any film is to be certified for public exhibition an application in writing to the Secretary is required giving the following particulars:—

1. The exact length of the film and the number of reels.
2. The exact name of the film.
3. The number of copies imported or manufactured by the applicant.
4. The name of the person or company by whom the film is produced.
5. The name of the country in which originally produced.
6. A statement whether the film has or has not been examined previously by any authority in British India constituted under section 7 of the Act, and whether upon such examination the film was or was not certified by the said authority as suitable for public exhibition.
7. The place licensed under the Act, where the applicant desires to produce and exhibit the film at his own cost before the Board's Secretary or Inspectors for examination.
8. The dates and times most suitable to the applicant for such examination.

Every such application shall be accompanied—

1. by an examination fee reckoned at the rate of Rs. 5 for every thousand feet or fraction of a thousand feet of film to be examined ;
2. by three typed or printed copies of the synopsis.

General Principles Governing Censorship :—Each film must be judged on its own merits and nothing is approved which in the Inspector's honest opinion is calculated to demoralise an audience or any section of it.

The following kinds of films are liable to objection. Those which :

1. extenuate *Crime*: or which familiarise young people with crime so as to make them conclude that theft, robbery and crimes of violence are normal incidents of ordinary life and not greatly to be reprobated or which exhibit the actual methods by which thieves carry out their purposes and make the methods of crime the chief theme, or in which crime is the dominant feature of a serial and not merely an episode in the story.

2. Undermine the teachings of *morality*, by showing vice in an attractive form even though retribution follow, or casting a *halo* or *glory* or *success* round the heads of the vicious or suggesting that a person is *morally justified* in *succumbing* to temptation in order to escape from bad circumstances or ungenial work : or bringing into contempt the institutions of marriage : or suggesting abnormal sexual relations : or lowering the sacredness of the family ties.

3. Exhibit indecorous *dress* or absolute *nudity* of the living (except infants ; and small children) ; of nude statues of figures in suggestive positions.

4. Bring into contempt *public characters acting as such*, e.g., soldiers wearing H.M. uniform, Ministers of Religion, Ministers of the Crown, Ambassadors and official representatives of foreign nations, judges, the police, civil servants of Government, etc.

5. Are calculated to wound the susceptibilities of foreign nations or of members of any religion.

6. Are calculated or possibly intended to foment social unrest and discontent ; (*i.e.*, not scenes merely depicting realistically the hard conditions under which people live, but depicting the violence that results in an actual conflict between Capital and Labour).

7. Are calculated to promote disaffection or resistance to Government, or to promote a breach of law and order.

The following is a list of film subjects that are likely to be objectionable

1. Indecorous, ambiguous and irreverent titles and subtitles.
2. Cruelty to animals.
3. The irreverent treatment of sacred subjects.
4. Drunken scenes carried to excess.
5. Vulgar accessories in the staging.
6. The *Modes operandi* cf criminals.

7. Cruelty to young infants and excessive cruelty and tortures to adults, especially women.
8. Unnecessary exhibition of feminine underclothing.
9. The exhibition of profuse bleeding.
10. Nude figures.
11. Offensive vulgarity, and impropriety in conduct and dress.
12. Indecorous dancing.
13. Excessively passionate love scenes.
14. Bathing scenes passing the limits of propriety.
15. References to controversial politics.
16. Relations of Capital and Labour.
17. Scenes tending to disparage public characters and institutions.
18. Realistic horrors of warfare.
19. Scenes and incidents calculated in time of war to afford information to the enemy.
20. Incidents having a tendency to disparage other nations.
21. Scenes holding up the King's uniform to contempt or ridicule.
22. Subjects dealing with India, in which British or Indian officers are seen in an odious light, and otherwise attempting to suggest the disloyalty of Native States or bringing into disrepute British prestige in the Empire.
23. The exploitation of tragic incidents of the war.
24. Gruesome murders and strangulation scenes.
25. Executions.
26. The drug habit *e.g.*, opium, morphia, cocaine, etc.
27. Subjects dealing with " White Slave " traffic.
28. Subjects dealing with the premeditated seduction of girls.
29. " First Night " scenes.
30. Scenes suggestive of immorality.
31. Indelicate sexual situations.
32. Situation accentuating delicate marital relations.
33. Men and women in bed together.
34. Illicit sexual relationship.
35. Prostitution and procuration.
36. Incidents indicating the actual perpetration of criminal assaults on women.
37. Scenes depicting the effect of venereal diseases, inherited or acquired.
38. Incidents suggestive of incestuous relations.
39. Themes and references relative to " race suicide."
40. Confinements.
41. Scenes laid in brothels.
42. Materialisation of the conventional figure of any founder of religion.

The Boards revenue is obtained from fees charged. The Board has no projection room of its own.

BENGAL

The Board was first constituted in 1920. The constitution of the Board is as follows :—

President (ex-officio). The Commissioner of Police. One representative of the Calcutta Trades

Association, One representative of the Bengal Chamber of Commerce, One representative of the Education Department, One representative of the Corporation of Calcutta. Staff Captain, Presidency and Assam District (ex-officio)-representing the Military Authorities, The Vice-Chancellor of the Calcutta University (ex-officio) Two lady representatives nominated by Government, Two members nominated by the Government, Secretary (ex-officio)- The Deputy Commissioner of Police, Headquarters, Calcutta.

All the members of the Board with the exception of the President hold office for one year. There are two Inspectors under the Board. The Board generally meets twice a month. The censorship fee is charged at the rate of Rs. 5/- for every thousand feet or fraction thereof of films examined. The members of the Board and the Secretary are paid a fee of Rs. 16/- each for every meeting of the Board. The source of revenue of the Board is the fees realized for.

1. Censorship of films.
2. Theatre license, both permanent and temporary.
3. Operators' license.
4. Duplicate certificates.

The Board submits its annual report. The Board does not possess any projection room of its own.

The list of film subjects that are likely to be objectionable is the same as for Bombay and in addition " Electoral speeches and Propaganda " has been brought under this list.

PUNJAB

The Punjab Board of Film Censors was first constituted in 1927, and consists of 12 members, 4 officials and 8 non-officials and represents all interests, communal and others. Of the four officials, two are appointed by virtue of their office while the other two officials and eight non-officials are appointed by name for three years from the date of their appointment. All members serve on the Board in the honorary capacity and are not paid any kind of remuneration except travelling allowance. There are no inspectors and no projection room is maintained for the examination of films. The expenses of the Board are very small and are met from the general revenue of the Government.

MADRAS

The Board was first constituted in June 1920. There are 19 members on the Board representing various communities and interests. The term of office of the members is one year

The Board works on a self-supporting system. No fees are paid to the members for attendance at the board meetings but a sum equal to the fees levied for certification of new films is equally distributed, among the members of the Board who witness an exhibition of films. No separate report on the work of the Board is published.

There are no Inspectors and the Board has no projection room of its own.

Revised List Addresses of the Members of the Punjab Board of Film Censors

1. The Commissioner, Lahore Division, Lahore.
2. The Director, Information Bureau, Punjab, Lahore.
3. The Director of Public Instruction, Punjab, Lahore.
4. The Deputy Directress of Public Instruction, Punjab, Lahore.
5. The Provincial Secretary, Boy Scouts Association, Lahore.
6. Diwan Bahadur S. P. Singha, M.A., LL.B., M.L.A., Registrar, Punjab University, Lahore.
7. Rai Bahadur Lala Sohan Lal, M.L.A.
8. Khan Bahadur Sardar Habib Ullah, Bar-at-Law, Davis Road, Lahore.
9. Sardar Bahadur Dr. Kartar Singh, Lahore.
10. Rai Bahadur Dr. Maharaj Krishna Kapur, C.B.E., Temple Road, Lahore.
11. The Military Member of Film Censors Board, c/o, The Staff Captain, Lahore Area, Lahore Cantt.
12. Begum Bashir Ahmad, Lawrence Road, Lahore.
13. Rai Bahadur Lala Gopal Das, M.L.A., Lahore.
14. Khan Mohd. Azeem Khan, Educate, Anarkali, Lahore.

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Film Producing Concerns

Below is a list giving the names of the Film Producing Concers in different productive centres. The readers will, however, find that some of these are not at present engaged in production activities and, in addition, there is a lost of Nushroom sign-board companies, while have deliberately been left out.

BOMBAY

Ajanta Studios, Caddel Road, Prop. Shahid Latif.
Ajit Pictures, Main Road, Dadar.
Atom Productions.
Acharya Art Productions, Dadar.
Adarsha Chitra Ltd., Ahmad Chambers, Lamington Road.
Amar Pictures, Main Road, Dadar.
Artists Combine, Kotak Lodge, Main Road, Dadar.
Asiatic Pictures, Kotak Lodge, Main Road, Dadar,
Atre Pictures, Prarthana Samai.
Arora Productions, Main Road, Dadar.
Anand Brothers.
A. B. Productions.
Asha Pictures.
Ayaz Productions, Lady Jamshedji Road, Mahim.
Bombay Talkies Ltd., Malad.
Bharat Productions, Main Road, Dadar.
Brij Prakash Productions
Bhavnani Productions Sree Sound Studio, Dadar.
Basant Pictures, Chemur Bagh Road, Parel.
Bombay Cinetone Ltd., Grant Road.
Central Film Corporation, R. K. Buildings, Mahim.
Chandra Art Productions, Shanti Kunj, Niagaum Cross Road, Mahim.
Chhaya Films, Main Road, Dadar.
Chitra Productions, Lamington Road.
Cupio Films, Liaqat Manzil, Belasis Road.
Din Pictures, Lamington Road.
Dhan Laxmi Pictures, Dhan Nur, Sir P. M. Road.
D. R. D. Productions Ltd., Main Road, Dadar.
Dugal Pictures, Tri Bhavan Road.
Eastern Pictures, Niagaum Road, Dadar.
Educational Films, Tardeo.
Filmistan Ltd., Goregaon.
Fazli Bros. Ltd., Vincent Square, Dadar.
Girdhar Bahar Pictures, Naigaum Cross Road, Dadar.
Gitanjali Pictures.
Gotam Chitra Main Road, Dadar.
Gita Pictures
Harishchandra Pictures, Main Road, Dadar.
Hind Pictures, Main Road, Dadar.
Hindustan Chitra, Bombay Mutual Buildings, Fort.
International Pictures.
Indian Art Pictures, Warden Road.
Information Films of India
Jayant Films, Babulnath Road.
Jayant Desai Productions, Parel.
Janak Pictures, Girgaum Road.
Jagirti Pictures, Main Road, Dadar.
Jay Hind Pictures, Jyoti Studio, Kenedy Bridge.

List of Members of the Bengal Board of Censors

President (ex-officio)

The Commissioner of Police, Calcutta.

Members.

Mrs. A. F. Stark.

,, K. Nooruddin.

The Vice-Chancellor, Calcutta University (*ex-officio*).

The Director of Public Information, Bengal (*ex-officio*).

Major K. R. Clemens.

Mr. F. Monk.

Mr. W. I. N. MacEwan.

Rai Radhika Bhusan Roy Bahadur, M.L.C.

Mr. Muazzam Ali Chowdhury, M.L.C.

Khan Bahadur Md. Ali, M.L.A.

Mr. S. K. Ghosh, M.A. (Cantb.).

Mr. Md. Hashim.

Secretary (ex-officio).

The Deputy Commissioner of Police, Headquarters, Calcutta.

Members of the Bombay Board of Film Censors

1. The Collector of Bombay-President of the Board (*ex-officio*) ;
2. The Director of Information vice-President of the Board (*ex-officio*) ;
3. The Deputy Commissioner of Police, Head Quarters, Bombay (*ex-officio*) ;
4. Prof. R. N. Welingkar.
5. Mr. Nurmahomed M. Chinoy.
6. Dr. V. K. Dongre, M.B., B.S., J.P.
7. Rao Bahadur R. S. Asavale, J.P.
8. Mr. Kaisar Ahmad.
9. Mrs. G. R. Billimoria.
10. Mrs. Zarina Currimbhoy.
11. ,, C. K. Daphtary.
12. Mr Peter Johnson, M.L.A.
13. Mr. K. M. Modi, O.B.E.

Members of the Boards of Film Censors Madras

1. Commissioner of Police, *President.*
2. The Station Staff Officer, Fort St. George, Madras.
3. The Director of War Publicity, " Victory House ", Mount Road.
4. Mrs. Krishnamoorthy, " Kesava Bagh " Whites Road, Royapettah.
5. Khan Bahadur S. Muhammad Ali Sahib Bahadur, " Nashaeman " Rutland Gate Colony, Nungambak.
6. Mr. W. Iyfe, European Association, First Line Beach.
7. Sri H. H. Jaganathan, No. 16, Veeraraghavan Street, Perambur.
8. ,, R. Krishnamachari, No. 124, Lloyds Road, Cathedral P.O.
9. ,, P. Balasubramania Mudaliar, No. 15, General Patters Road, Mount Road.
10. ,, C. Janikiaram Chetty, Gopathy Nivas, No. 18, Venkatanarayana Road, T'Nagar, Madras.
11. Mrs. Nurjehan Imamuddin, " Morton ", Harrington Road, Kilpauk.
12. ,, Meenambal Sivaraj, " Laurita ", No. 12, Andi Street, Royapattan.
13. Sri T. S. Singaravelu Pillai, No. 24, Bagirathiamal Street, T'Nagar.
14. ,, B. Bapian Chowdray, No. 59, Coral Merchant Street, G.T. Madras.
15. Mr. Kuruvila Jacob, President, Headmasters' Association, Madras Christian College, School, Madras.
16. Sri P. R. Narayan, c/o South Indian Chamber of Commerce, Woods Road, Mount Road.
17. Sri K. S. Ranga Rao, No. 7, T. P. Koil Street, Triplicane.
18. Sri S. A. A. Annamalai Chettiar, " Sea view " Cottage, 5, Periera Street, San Thome, Madras.

Kamal Pictures, Jyoti Studio, Kenedy Bridge.
Kardar Productions, Parel.
Kamal Roy Pictures, Lamington Road.
Kahan Productions, Chimbai Road, Bandra.
Kirti Pictures, Bellasis Road.
Laxmi Productions, Andheri.
Lucky Films, Jyoti Studios, Kenedy Bridge.
Manzoor Productions, 163 Shivaji Park.
Minerva Movietone, Sewri.
Mohan Pictures, Kurla Road, Andheri.
Murari Pictures, Ahmad Chambers, Lamington Road.
M. J. R. Productions, Ballasis Road.
Murli Pictures, Main Road, Dadar.
Manoranjan Pictures.
Mazhar Art Productions, Dadar.
Mehbood Productions, Tardeo.
New Bombay Theatres Ltd., Sree Sound Studio, Dadar.
Nigaristan Ltd., Vidday Mansions, Tardeo.
National Studios Ltd., Laxmi Buildings, Fort.
National Theatres, Noble Chambers, Parsee Bazar St. Fort.
New Huns Pictures, 116, Charni Road.
Neptune Films, Dadar.
Navin Pictures, 293, Bellasis Road.
Profulla Pictures, Parel.
Om Pictures, Main Road, Dadar.
Prakash Pictures, Kurla Road, Andheri.
Praja Pictures, Main Road, Dadar.
Purnima Productions, Prospect Chambers.
P. D. C. Productions. Rahat Villa, Sea Face Worli.
Prabhakar Studios, Kohlapore.
Rohini Pictures, Main Road, Dadar.
Ranjit Movietone, Main Road, Dadar.
Raja Movietone, Main Road, Dadar.
Ratnagari Productions, Ahmad Chambers, Lamington Road.
Standard Pictures, Kenedy Bridge, Jyoti Studios.
Star Productions, Kenedy Bridge, Jyoti Studios.
Saubhagya Pictures, Matunga, G.I.P.
Silver Films, Main Road, Dadar.
Shalimar Pictures, Vincent Square, Dadar.
Sunrise, Pictures, Lamington Road.
Shivraj Productions.
Shree Films, Main Road, Dadar.
Showkat Productions, Harvey Road, Chopatti.
Shankar Productions, Main Road, Dadar.
Tajmahal Pictures, Malad.
Victory Pictures.
Vishnu Cinetone, Nehru Road, Ville Parel.
Vijjay Pictures, Main Road. Dadar.
Vaswani Art Productions, Pheroze Shah Mehta Road, Fort.
Venus Pictures.
Wadia Movietone, Govt. Gate Road, Parel.
Wali Productions, Ranjit Studio, Dadar.
Yoosaf Productions, Kotek Lodge, Main Road, Dadar.

BANGLORE

Mysore Sound Studio.
Rukmani Pictures, Busawangudi.
Balaji Pictures. Ghandhinagar.

BEZWADA

Bhavani Pictures.

COIMBATORE

Central Studios.

Jewel Pictures.
Kasturi Films c/o Central Studios.
Murthi Films.
Premier Cinetone.
Poonambalam Pictures.
Vijya Maruthi Pictures.

CALCUTTA

Aurora Film Corporation 125 Dharamtola Street.
Associated Producers 12, Prince Anwarshah Road, Tollygunj.
Bharat Laxmi Pictures, 19 Prince Anwarshah Road, Tollygunj.
Barua Pictures.
Bharat Photophones Ltd., 31-1 Burtolla Street.
Chitrabani Ltd.
Film Corporation of India Ltd., 20 Baburam Ghosh Road, Tollygunj.
Lakhmi Dass Anand Productions.
India Pictures Ltd., 178 Harrison Road.
Indra Moveitone, 72 Russa Road, Tollygunj.
Kali Films Ltd., 4 Babura Ghosh Road, Tollygunj.
Kamala Talkies Ltd., 87 Dharamtolla Street.
Madan Theatres Ltd., Tollygunj.
Metropolitan Pictures, 48 Central Avenue (South).
M. P. Productions.
Modern Talkies Ltd., 72 Russa Road, Tollygunj.
New Theatres Ltd., 172 Dharamtolla Street.
New Talkies Ltd., 263 Bowbazar Street.
Variety Pictures Ltd., 68 Dharamtolla Street.
Talwar Productions.

LAHORE

Batra Productions, McLeod Road.
Carvan Pictures, McLeod Road.
Cine Studios.
Chitra Productions, Muslim Town.
Gulzaman Productions.
Jumana Productions Model Town.
Indrapuri Pictures.
Lahore Film Corporation Lodge Road.
Kamla Movietone.
Northern India Studios, McLeod Road.
Nigar Productions, McLeod Road.
National Producers, Royal Park.
Maheshwery Pictures, McLeod Road.
Pancholi Pictures, Upper Mall.
Parkar Films, Nicholson Road.
Parveen Pictures, Nila Gumbaz.
Pradhan Pictures.
Rajeshwery.
Shorey Pictures, McLeod Road.
Union Pictures.

LUCKNOW

United Films, 22 Abbot Road.

MADRAS

Aurora Film Corp., 66 Armeniam Street.
Arvi Pictures, 24 Nowroji Road Chetpet.
Ashok Films, 38 St Thomas High Road.
Bharath Pictures, 12 A Police Commissioner's Office Road, Egmore.
Cine Technicians Combine, 20 Halls Road, Kilpauk.
Chandraprabha Cinetone, 8 B Landons Road, Kilpauk.
Deccan Cinetone 1-11 Mount Road.
Documentary Films, 77 Lloyds Road, Royapettah.
Gopalkrishna Pictures, Gopalpura Cathedral.

Hindustan Films.
Indra Devi Films, 159 Lloyds Road, Royapettah.
Jagdish Films, 11 Ormes Road, Kilpauk.
Jaya Films, Alwarpet, Mylopore.
Janaki Pictures, Cathedral.
Kubera Pictures, 141 Poonamalle High Road.
Krishna Films, 26 Neelkantha, Mehta Road, Thyagarajnagar.
Kishora Films, Sripuram 2nd Street, Royapettah.
Laxmi Films, Near Kandasami Koil.
Laxmi Cinetone Ltd., 41, Peters Road, Royapettah.
Madras United Artists Corporation, Mylapore.
Motion Pictures Producers Combine Spring Garden Tynampet.
Navin Films, Palacola.
New Era Films, Washermanpet.
Pragthi Pictures, Adyar.
Renuka Films, 5 Dr. Nair Road, Theagarayanagar.
Saraswati Cine Films, Laboratory Mount Road.
Sukmar Pictures Ltd., Khaleel Mansions, Mount Road.
Tamil Nadu Talkies, 26 Mount Road.
Trinity Theatres, Rash Keyrum Khaleel Mansions, Mount Road.
Venus Pictures, 6 Chandra Bhanu Street, Komaleswaranpet, Mount Road.
Vani Films, c/o Jaya Films Mylapore.

MADURA

Dandapani Films, Manjanakara Street.
Murugan Talkie Film Co., 8 Chinnakkadai Street.
Royal Talkies Distributors, 120 South Masi Street.

MYSORE

Dwarkanath Productions.

NASIK

Jyeti Chitra.

POONA

Navyug Chitrapat Ltd., Shankershet Road.
Prabhat Film Co., Prabhatnagar.
Raftar-e-Zamana Films, Poona.

SALEM

Angel Films.
Modern Theatres.
Parimal Pictures.
Sadhana Films.
Salem Shanker Films Ltd.
Salem Shamuga Films.

TRICHINAPOLY

Coronation Films, Big Sourashtra Street.
Thiayari Films Co., 43 Big Khetty Street.

Overseas Market For Indian Films

Ever since the European countries started their commercial-cum-military drive in the East, trade exchange took a definite turn in favour of European products invading Eastern markets. The result has affected India to such an extent that India would have had no foreign market but for the raw materials which supply the basic requirements for articles manufactured in the West. It is true of late India has mand a considerable advance in her industries but it is not yet enough to compete successfully with the product of other countries. That she is beginning to supply her own needs to a much larger extent than before is a hopeful sign. What turn international market conditions will take in future will depend entirely on whether the fierce narrow imperialistic nationalism of the Western countries gains force or gives place to an enlightened internationalism with free trade based not on competition but on co-operation. The present position of India is definitely that of a consumer of foreign product, and is likely to remain so in the near future at least. How far is this true of the Indian Motion Picture Industry ?

The Motion Picture Industry (if the word " Industry " could be applied to production which depends as much on art as on mechanical contrivances) is, compared to other industries, of a comparatively recent growth. But it has come to be one of the leading Industries, and the rate at which it is growing promises to keep it so. Its widespread growth can be attributed to its satisfying one of out primary needs. Man has come to his present status of an intelligent thinking being by exercising his instinct of curiosity, which according to some psychologists is not only the cause of all learning, but is also the basis of spiritual aspirations ond artistic development. If we grant the Motion Picture the satisfaction of this our primary need, we assure it a permanence by an automatic transference from being a means of idle entertainment to becoming a thing of necessity. This establishment of the nature of the Motion Picture might at first seem irrelevent to our subject, but since the future of everything in any connection whatsoever, must depend primarily and essentially on its particular nature, consideration of it must form the first step towards the particular objective to which objective to which we are leading.

The Indian Motion Picture came into being by imitation. It did not and could not grow independently in view of the fact that the very idea of still photography and photography in motion came from the West. Long before the Indian Motion Picture came into being, the American Motion Picture had established itself in India. And this in itself gave birth to the Indian Motion Picture. The American Picture in creating a

want failed of universal fulfilment, the number of people in India, who could enjoy a foreign picture being comparatively few. As th equality of foreign motion Picture began to improve, Indian Motion Pictures had also to advance from being merely pictures in motion to artistic or pseudoartistic creations. But until the Talkies came into being, the Indian Motion Picture remained as a means of entertainment only to the so-called illiterate classes. With the coming of Talkies the Indian Motion Picture came into its own as a definite and distinctive piece of creation. This was achieved by music. Today in spite of its many deficiencies, the Indian Motion Pictcre has a quality of its own. It gives us musical entertainment which even the best of foreign picture cannot give in the very nature of things, Eastern and Western music not having yet arrived at that basic fount from which all music springs. This quality of the Indian Picture has gained it a wider market in India but the overseas market still remains unexplored. The Talkie in giving a filip to the Industry has also created a handicap, the barrier of language still coming in the way of a push in the foreign markets.

Tho settlement of Indians in foreign countries like Africa, the Strait Settlements, East and West Indies has been the means of sending Indian Pictures outside India, but these places do not in the strict sense of the term constitute a foreign market. Perhaps do non-Indian in these parts ever visits an Indian picture theatre except as a result of the curiosity to see what an Indian Picture is. The Indian Motion Picture has no overseas market. It has got to have one not only for a commercial advantage but for a cultural one. It will have one when it fulfils the primary essentials. That is, when an Indian Motion Picture is Indian and not a cheap imitation of foreign pictures.

In considering the question of an overseas market for a product like a Motion Picture, we cannot limit ourselves to any given period of time. We are moving so fast these days that it becomes impossible even to surmise what will happen five years hence. We can faintly guage the tendency of things and at least think of possibilities. In thinking of these, we can postulate certain obvious conditions which make the possibilities possible. What are the conditions under which an Indian Motion Picture could be marketed overseas?

Here we come back to what is written before regarding the nature of a Motion Picture, its satisfying one of our primary needs. In order to be marketable a Motion Picture has to entertain and through the entertainment supply this basic need. But this need might be conditioned according to local complexes when its reach is limited to a particular area or a particular community or group of men. It might get away by pandering to the prejudices of a particular section of people when it is produced for local entertainment only, but when it aims at a world market, it has got to set aside prejudices, even overstep sentiments of nationalism and communal or national religion

and depict characters and incidents which are part of the universal drama of the common adventure of mankind. Before we go into the nature of the subject matter suited to an Indian picture for an overseas market, we have to consider our limitations and handicaps.

The biggest limitation for a venture of this type is finance. No studio in India today can afford to risk the huge sum involved in producing an Indian Picture marketable in foreign countries; and no financier would be coming forth to finance this particular production unless the return of his money was ensured. Pictures of the type current in India would have no foreign market because of the meagre production facilities we have here. A fully equipped studio with all the latest contrivances and appliances is the first essential. Art in the case of Motion Pictures has to pass through and depend upon a multitude of devices without which good effects are not possible. Granting that we do have the necessary finance, and are assured of a fairly good production, how to create a market for it? By creating a demand would be the natural answer, which means vast sums of money to be spent in giving publicity. Even then its acceptance or otherwise would remain a gamble besause it has got to be understood in order to be appreciated and this brings us to the question of language.

A few good continental pictures with non-English dialogues have had successful runs in English-speaking countries by explaining the purport of the dialogues through English captions, but the majority of such pictures have been pictures of action which do not depend entirely on the language of the dialogues for their enjoyment. Such a device might be good enough for a picture or two but not for an established overseas market, with a continuous supply of pictures. The only possible medium for such a market is the English language. Is it possible to produce a good Indian Picture with English as the language of its dialogue?

Not every English-speaking person can necessarily speak good dialogue in English. Neither is it impossible for people whose knowledge of the English language is more or less derived from books, to speak English dialogue correctly *i. e.* with proper tempo. Greta Garbo and Marlene Dietrich are not English-speaking persons, and yet they, especially Dietrich speak fairly good English with little of non-English accents. In India today there are hundreds of people who are capable of speaking good English better than the language which some Americans speak. Only we should have proper training and coaching at the hands of experienced people who are always available.

Next we come to music. Foreign music is not so strange to us today as it used to be before. In fact some of our musicians who compose tunes for our Talkies have already incorporated English tunes in Indian music, and the result has been a gain to music though orthodoxlovers of classical

Indian music refuse to consider it as music. At the same time Eastern tunes are now not so foreign to Westerners as they used to be before, ahd it is possible to produce song in English with Indian tunes and make them pleasing. In fact English words adapted to Indian tunes would be an added asset to the acquisition of a foreign market. At a later stage it would be possible to have purely Hindi songs in such pictures, same as we sometimes have French, Italian or Spanish in American pictures.

Each country and each nation by its independent evolution in thought tries in a new way the solution of the common problems of the relations of man with man and the influence of the environment on individual and communal life. India too has contributed its share to civilization taking the word in the wider sense than that commonly used by the people of the west, and a motion picture dealing with an aspect of life which presents a different outlook from the one to which the Westerners are accustomed is bound to create interest and better understanding of our own struggles in life and ensure for it a world market.

Looking to the possibilities of a foreign market purely from a commercial point of view, a greater contact between Indian producers and foreign distributors is necessary. This can be established through the various foreign picture Offices in India. If the foreign motion picture Societies are properly approached, and if the Government helps in the ealier stages by taking a gareater interest in the overseas trade in Indian pictures, foreigners in the interests of their own business in India, would assist in creating a market for Indian Pictures. Trade relations between these countries and India would then assume the form of some kind of barter which always is, and always will remain the basis of trade, trade being essentially nothing but attempts of human beings to supply the needs of one another.

In considering the possibility of a foreign market for Indian pictures, the question of the future of foreign pictures in India automatically arises. The only obvious answer is that it is assured. As time passes and Indian pictures improve in quality, the nature of foreign picture trade in India will have to change from what it has been uptil now. Pictures will run on individual merits and not on contracts made in advance, which will result in only the best of foreign pictures coming to India. Conditions in foreign countries themselves will determine this question of quality, because people are bound to get fed up with seeing the same type of pictures,and pictures will have to keep pace with the change in people's tastes or die out. The ultimate fate of the Motion picture is bound to be a medium of education. Shakespeare must not have even dreamt that the plays he wrote for the public of Elizabethan London would be studied as text-books by students of a foreign country like India. Motion pictures being a greater educational medium than plays written in the past are more likely to gain permanence in the educational field. Besides educa-

tive values of a greater number of things are being recognised today than before, and with the advance in the study of psychoanalysis, the Motion picture will become a powerful means of right mental development.

A little more enlightenment among those responsible for producing and marketing Indian pictures and a proper recognition of the high value of a good Motion picture by the public will considerably help creating a permanent overseas market for Indian pictures.

FILM PROCESSING IN INDIA

By **G. QUIRIBET.**

The last few years have shown a decided improvement in the Indian Film Industry as far as quality of laboratory work is concerned. Most of the Film Producing Companies are now attaching more importance to film processing than ever before. The old idea that "anything will do for the lab" is now a thing of the past. More money is being spent on processing machines, laboratory buildings and equipment. At last Indian Film Producers are realizing that, without perfect processing, good sound, good actors, good setting and good photography are not given a fair chance, being simply wasted by careless processing.

GROWING POPULARITY

Improved quality of the finished print is mainly due to the fact that automatic processing machines are now being operated with success in many of the laboratories. The growing popularity of mechanical processing can easily be seen if we consider that in 1933 one single machine existed in India while by the end of 1936 fourteen units were in existence. More machines have since then been fitted up in laboratories and before the year 1946 many more automatic and continuous processing machines will be in operation in India.

The quality of results obtained by some of the leading Indian Film Producing Companies has proved once for all that with adequate equipment, care and cleanliness, positive prints of good quality, comparable in every way with the average foreign product can be obtained in this country.

Unfortunately this is not general rule and many films processed in this country still show signs of carelessness in the handling of both negative and positive. Dust spots, thumb marks and scratches as well as lack of uniformity of results are still to be found in many Indian made prints. We know that Indian climatic conditions are not favourable for the handling of photographic material Extreme heat, high humidity and dust are handicapping to a large extent the work in our laboratories. But this is not special to India. In more temperate country it has been found that best results can only be obtained if raw stock is manipulated in air reconditioned and dust proof buildings where temperature and humidity can be controlled all the year round and most of the laboratories turning out the best work both in Europe and in America have found in necessary to install elaborate reconditioning plants in order to improve the cleanliness and quality of their prints.

This example has already been followed by wellknown Fim Com-

panies in India who have just installed or are about to install air conditioning plants in their own film laboratories. Naturally such an installation is costly and most of the producers cannot afford it but taking into consideration the actual conditions existing in the average laboratories, much better results could be obtained if more care were taken in the handling of the film.

CARE OF NEGATIVE

Many people are still under the impression that Motion Picture Negative can stand a lot of mishandling. Unfortunately it is not so. The emulsion is just as delicate on motion picture film as it is on any plate or cut film used in still photography and Cine Film should be treated with just as much care as a valuable portrait negative. Take for example, a Portrait Photographer. After exposing and developing his negative he will see that it is stored in special paper wrappers in order to avoid marking or scratches. When handling the negative for printing, he takes great care to avoid finger marks, dusting and cleaning it before each print is taken.

Motion Picture negatives on the contrary seldom receive similar careful treatment. They are wound and rewound many times, unrolled into dusty bins or containers and very often simply spread on dusty floors or carpets. They are run on editing and projecting machines and handled with bare perspiring hands. It is easy to understand that after such rough treatment a negative cannot yield a clean and good print.

Motion Picture negative being composed of thousands of small still photographs, each individual frame should be considered as a separate valuable portrait negative and consequently entitled to still more care in handling than the average photograph when one takes into consideration that it has to be shown enlarged thousands of times upon normal projection screens. But with the adoption of more careful and cleaner methods of handling both picture and sound negative, the use of rush prints (instead of original negative) for editing purposes, the installation of well ventilated and dust proof editing room, better and cleaner prints could be turned out with very little extra cost. Still, when we look back, say five years hence, and compare the average print of those days to present days quality, we can only congratulate Indian Film Laboratories for having overcome so many technical difficulties, handicapped as they are by adverse climatic conditions, and very often by lack of adequate installations and equipment.

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COURT DECISIONS

AMERICA

PLAGIARISM AND COPYRIGHT CASES

Playwright Against Producer—Unconscious Plagiarism—Fire Use—Piracy of Dramatic Expression Without Dialogue.

Sheldon and Barnes v. Metro-Goldwyn Pictures Corporation.

Plaintiffs wrote an original play (" Dishonourable Lady ") based upon a famous murder trial. Someone else later wrote an original novel (" Letty Linton ") based upon the same trial. Plaintiffs' play was performed in New York. The defendant producer who wanted to buy the movie rights, studied it and submitted it to the " Hays Office " for censorship approval which was refused. The matter of buying the play was then dropped.

Subsequently, the producer bought the film rights of the novel and made a picture. Plaintiffs sued claiming the picture was an infringement of the play. The producer denied that the play was used to produce the picture.

The Circuit Court of appeals decided in plaintiffs' favour."

The Court etched the similarity of character, sequence of details and parallelism of incident common to the play and picture (not contained in the trial or novel) and said that even though the dialogue differed or was changed, the dramatic significance of the scenes was the same almost to the letter. It said further :

" True much of the picture owes nothing to the play ; some of it is plainly drawn from the novel : but that is entirely immaterial ; it is enough that substantial parts were lifted ; no plagiarist can excuse the wrong by showing how much of his work he did not pirate. We cannot avoid the conviction that if the picture was not an infringement of the play, there can be none short of taking the dialogue."

COMMENT

The Court said that fair use means that one may copy the theme or ideas of a work but not its expression. The Court held that dramatic expression is not limited to the words used but applies to a similarity of the sequence of details if taken from another's copyrighted work even though the taking was not a conscious one. In other words, if a book, play or scenario is submitted to a producer who turns it down and subsequently uses a substantial part of its material in producing a picture, he is guilty of copyright infringement even though he took it from the recesses of his mind and honestly forgot its source, for as the Court said :

". . . nobody knows the origin of his inventions ; memory and fancy merge even in adults. Yet unconscious plagiarism is actionable quite as much as deliberate. . . . Speech is only a small part of a dramatist's

means of expression ; he draws on all the arts and compounds his play from words and gestures and scenery and costume and from the very looks of the actors themselves. Again and again a play may lapse into pantomine its most at poignant and significant mevements; a nod, a movement of the hand, a pause, may tell the audience more than words could tell. . . . The play is the squence of the confluence of all these means, . . . it may . . . be . . pirated by leaving out the speech for which a substitute can be found, which keeps the whole dramatic meaning. That . . . is . . . what the defendants have done here. . . ."

* * * *

Playwright Against Producer—Plagiarism—Test of Copyright Infringement.

Atheson v. Metro-Goldwyn-Mayer Corporation.

A playright sued for an accounting and damage claiming that the defendants' motion picture, "Riptide," infringed on his copyright play, "The Plenty of Sex." He contended that the producers had plagiarized the central theme of his play by portraying the " woman tempted " and used identical words.

The Court dismissed the complaint and said :

" The story of the ' women tempted ' can be traced back to the story of Eve. ......The alleged identical words, or any event, constitute a highly insubstantial portion of each play."

It is said' that the Copyright Law " is made for plain people......copying which is infringement must be something ' which *ordinary observation* would cause to be recognized as having been taken from the work of another......"

* * * *

Novelist v. Producer—Copyright Infringement.

In *Barry v. Hughes.*

Barry, a novelist, sued the producer of ' Hell's Angels," claiming that the film infringed the copyrights in his stories. The producer in defence asserted the source of the alleged infringement scenes was a one-act play entitled " Somewhere in Mexico," written by one McKay. The novelist did not refute this but contended that the play was copied from his story.

McKay stated by deposition (during which he was cross-examined) that he had never read Barry's stories or the magazines in which they were published and that the sole inspiration of the play was a story told him in 1915 by a Colonel in Cuba concerning an incident which occurred during the Cuban insurrection. His testimony was corroborated by others.

The Court dismissed the complaint and said :

" Though not free from doubt, the court concludes that plaintiff has not met the burden of proving that McKay copied any part of the play which was the source of defendant's picture from plaintiff's copyrighted story."

* * *

Playwright v. Producer—Access—Appropriation.

Echevarria v. Warner Bros. Pictures.

The Court granted the producer's motion for a non-suit on the grounds that no access to the plaintiff's synopsis had been shown and that comparison of the synopsis with the photoplay showed no appropriation or similarity.

COMMENT

In *Warner Bros. Pictures v. Cosgrave* the Circuit Court of Appeals vacated an order impounding the films.

* * *

Copyright Infringement Suit—Service of Summons on Branch Manager.

Tuttle v. Metro-Goldwyn Pictures Corporation.

A resident of Cincinnati, Ohio, filed suit there in Federal Court against Metro-Goldwyn Picture Corporation, Metro-Goldwyn-Mayer Corporation and others, asking for an injunction and an accounting. She claimed that the Metro picture, "Animal Kingdom," infringed upon the copyright matter in her book, "Kingdom of the World." Summons was served upon the resident manager of Metro-Goldwyn-Mayer Distributing Corporation at Cincinnati.

The Court set aside the service pointing out that Metro-Goldwyn-Mayer Corporation, the producing company, and Metro-Goldwyn Pictures Corporation which owned all of the stock of Metro-Goldwyn-Mayer. Distributing Corporation did no business in Ohio.

COMMENT

Copyright suits may be instituted in the district where the defendant or his agent resides or may be found. The Court held that the Distributing Company and its Cincinnati branch manager were not such agents.

* * *

Producer v. Infringer—False Accounting—Allowance to Attorneys.

Fleisher Studios, et al v. Freundlich.

A doll manufacturer infringed the plaintiff's cartoon character "Betty Boop." An accounting was ordered.

The special master awarded to plaintiff the sum of dollars 5,540 (dollars 5 for each of the 1,108 dolls found in the manufacturer's possession) and a fee of dollars 15,000 for plaintiff's attorneys. The awards were approved by the Court.

COMMENT

The Court justified the award and fees because the false account filed by the defendants made it impossible to find more infringing dolls and necessitated justifiable work by the attorneys to break the account down. There is an interesting inference in the opinion that a false accounting in a copyright suit brought to the attention of the Court before the accounting is closed may be punishable as a contempt of court.

* * *

EMPLOYMENT CONTRACTS

Employment Contract—Producer v. Actress—injunction—English Rule

Warner Bros. Pictures, Inc., v. Bette Nelson (Bette Davis).

A producer had a 52 week contract for Bette Davis's "exclusive services as a motion picture and or legitimate stage actress" with yearly renewal options and salary increases. She agreed during the term of the contract not to render any similar services without the written consent of the producer who could (if it pleased) extend the term of the agreement for a period equal to the period during which she might fail to perform thereunder.

The actress later declined to be further bound by the agreement and signed up in England with someone else. The producer promptly sued.

The English Court enjoined her from rendering any services for any motion picture or stage producer other than for the plaintiff without the plaintiff's written consent.

COMMENT

The Court overruled the actress's contention that the contract was in restraint of trade because it compelled her to serve the producer exclusively and might endure for the whole of her natural life (because of the renewal options). The Court answered that there was no restraint of trade because the contract concerned what was to happen while she was in plaintiff's employment and not thereafter.

The Court stated the English principle that it would not force a person to specifically perform a contract of personal service but would enforce the provision against her working for someone else as an actress as that would not, in effect, drive her to perform her contract or remain idle. This, unless damages would be the more appropriate remedy. He said it was not proved that she could not employ herself in another line (even though not as profitably) and the fact that she would be tempted to perform the contract was no ground for exception; and an estimation of damages would be difficult.

* * *

Employment Contract—Actor v. Producer-Cancellation 'First Billing'

Cagney v. Warner Bros. Pictures, Inc.

An actor's contract with a producer was cancelled and the producer restrained from enforcing it because the actor had not been given "first billing" (pursuant to the contract) in connection with the showing of "Ceiling Zero."

COMMENT

It was shown that throw-away heralds reading "See Ceiling Zero... starring Pat O'Brien and James Cagney" were distributed by the Downtown Theatre in Los Angels; that thirty "six-sheets" carrying Pat O'Brien's name above Cagney's name were posted around the neighbourhood of the Beverly Hills Theatre on which the marquee showed the name of Pat O'brien alone on one side and that of James Cagney alone on the other. The two theatres

were admittedly operated by a theatre corporation whose stock was all owned by the producer.

This case has been appealed to the Supreme Court and full digest and comment should await the Court's ruling.

There are two other cases in which I do not have the opinions, if any, and they are mentioned passing. One is the case of *Republic Pictures v. Gene Autry* in which the trade papers reported that Judge James upheld an order of a Superior Court which restrained Gene Autry from working at any other studio or making any personal or radio appearance until the completion of his contract with Republic on the condition that the producer should furnish a bond of dollar 20,000,00 to answer for any costs and damages which Autry might suffer in the event the producer did not establish its right to an injunction at the trial. The order of the Court provides further that the injunction should be dissolved if the bond was not furnished within five days and be increased in amount upon notice to the producer if good cause was shown.

Another was the case of *Paramount v. Goldwyn* in which it was reported in the trade papers that Paramount sued Goldwyn for interfering with its contract for Gary Cooper's services and that a demurrer to the complaint was dismissed and Goldwyn ordered to defend.

* * *

Employment—Executive—Right to Remove.

In *re Paramount Publix Corporation Claim of Katz.*

Sam Katz had been an officer and director of Paramount-Publix which went into bankruptcy. He filed a claim for wrongful discharge for about dollar 265,500. The bankruptcy trustees objected to the claim. Their contention that the directors of the corporation could remove Katz at their pleasure without liability was overruled by the Court.

COMMENT

New York Stock Corporation Law, Sec. 60, provides that "the directors of a stock corporation may appoint or elect from their number...officers, agents and employees, who shall respectively have such powers and perform such duties in the management of the property and affairs of the corporation, subject to the control of the directors as may be prescribed by them or in the by laws. The directors may...remove him at pleasure. The Court said that directors may give and then later take away management powers but this does not mean a man may be removed without liability for contract damages.

This case is noted in 6 Brooklyn Law Rev. 247, Dec., 1936.

* * *

Employment — Executive — Bankruptcy Measure of Damages

In *re Paramount Publix Corporation (Greenberg v. Paramount Pictures, Inc.).*

An employee of Paramount was discharged. He sued for (dollar 38,100 salary for the balance of his contract.

Paramount was later adjudicated bankrupt. It did not defend the employee's action. He took a judgment for dollar 33,000 plus interest and filed a claim based upon the judgment.

More than a year later, involuntary petitions were filed for reorganization of Paramount. The reorganization trustees objected to the claim.

The Court held that the employee should be allowed the difference between the salary due under his contract and the amount he actually earned elsewhere, from the time of his discharge to the time contract expired, with interest computed on the difference of each instalment.

COMMENT

In the case the hearing was held after the employee's contract had expired. It was therefore simple arithmetic to compute the difference between the amount payable on each salary instalment date under the contract and the amount actually. earned, plus interest for the difference on each from each such date.

* * *

Employment Contract-Joint Venture in Production Deal

Eastman v. Axelbank.

The parties agreed that the plaintiff, Eastman, should edit, cut and title a certain motion picture and advance certain moneys to be returned out of the profits which were to be divided in a prescribed manner The defendants who had possession of the picture, breached the agreements. Eastman sued to dissolve the venture for an accounting and a sale.

The Court affirmed a lower court judgment in favour of Eastman and held that the facts evidenced a joint venture (so called) and not merely a contract of employment.

* * *

Producer v. Actors' Equity Ass'n for Inducing Cast Not to Perform

Du Roy & LeMaistre, Inc., v. Gilmore.

The producer of a stage play sued the Actors' Equity Association for damages for inducing the members of the cast to refuse further appearances in the play where the lead was not paid her salary. The jury rendered a very substantial verdict but the Appellate Division, by a 3-2 decision, dismissed the producer's complaint.

COMMENT

The contracts between the producer and cast were on the standard Equity form. The play opened on an April 2nd. The operating "nut" exceeded the box office "take". On Saturday, April 4th, the producer told the cast he had insufficient money for the payroll and asked them to play along until the following Saturday. On that (following) Saturday, while the performers were readying to start the matinee, representative of Actors' Equity Association demanded the back salary for the leading lady and when it was not forthcoming he instructed the entire company not to perform.

The producer sued under the decisions that one is liable for inducing a breach of contract without justifiable cause.

* * *

UNFAIR COMPETITION

Distributor v. Producer—Injunction for Unfair Competition By Use of Name "Zombie" in Title

Amusement Securities Corporation v. Academy Picture Distributing Corporation.

A producer was enjoined from using any title with the word "Zombie" in it and from using any advertising or materials tending to identify its picture, "Revolt of the Zombies," with "White Zombie." Damages and an accounting of profits were also ordered.

COMMENT

Plaintiff bought the distribution rights to "White Zombie" from a producer who later made another motion picture entitled "Revolt of the Zombies."

The two pictures differed as to theme, subject matter, locale and in many other respects. The Court, nevertheless, decided under the facts that the word "Zombie" had acquired a secondary meaning suggestive of "Wpite Zombie" and that the title "Revolt of the Zombies," therefore, was unfair competition.

The case is reported to have been before the court for trial for 14 days.

* * *

Unfair Competition—Production Use of Ziegfeld's Name in Title Injunction Denied

Coffey v. Metro-Goldwyn-Mayer Corporation."

The administrator of Florenz Ziegfeld's estate applied for a temporary injunction to restrain Metro from using the name "Ziegfeld" in its production "The Great Zeigfeld," claiming the name "Ziegfeld" was an asset of the estate and that its use by Metro was "unfair competition."

The Court denied the injunction holding that no good will attached to Ziegfeld's name when he died.

COMMENT

The Court said that the name of Ziegfeld stood for a type of entertainment entirely personal; that he left no business and the law does not recognize the sale of a name or good will separate and apart from a business. The Court said that the name "Ziegfeld Follies" was competitive, if anything was, and as the use of the name "Ziegfeld Follies" was sold to Ziegfeld's widow any good will in the name of the Ziegfeld was disposed of by that sale.

* * *

Unfair Competition—Author—v. Producer—Identity of Title—Injunction Denied

Kahler v. Paramount Pictures, Inc.

A motion for a temporary injunction to restrain a producer from using the title, "Early to Bed," on the ground that it infringed an identical title used by Kahler on a novel published in 1928 was denied.

COMMENT

The Court held that there was insufficient evidence of irreparable injury or interference with a property right and plaintiff could well wait trial of the action if he was entitled to compensation for violation of any of his rights.

Unfair Competition—Short Subject —Similar Title and Subject

Whiteman v. Metro-Goldwyn-Mayer Corporation.

Plaintiffs produced a one-reeler titled, " Inflation," in 1933 and screened it for Loew's (an affiliate of Metro) who rejected it.

Later, Metro produced a one-reeler titled, "Inflation." Plaintiff claimed this was a duplication and constituted unfair competition.

The Court held there was no unfair competition and decided in Metro's favour.

COMMENT

The Court said that inflation was then a common subject and in the public domain. Since it was hardly known, it never acquired a secondary meaning. The title was not copyrighted and Metro had a perfect right to produce a picture on inflation after learning of plaintiff's short, "just as a writer after seeing an article.... on a timely subject is licensed to write on identical topic." He pointed out " there was no attempt to produce a replica," and "duplication did not result".... "Competition alone is not enough; unfairness must attend the rivalry."

* * *

LITERARY PROPERTY

Declaratory Judgment—Ownership of Performing Rights

Kalman v. Shubert.

A composer alleged that he owned five operettas; that he offered, in writing, the performing rights in them to the defendant upon payment of certain specified royalties; that defendant did not accept the offer or pay the royalties but defendant nevertheless claimed that the intrument created a binding agreement which gave defendant the exclusive performing rights. The composer asked for a declaratory judgment declaring the rights of the parties in the operettas.

The Court, at Special Term, dismissed the complaint on the theory "that the plaintiff 'has.... an adequate remedy ......by existing forms of actions,',, which affirmed by the Appellate Division."

Upon appeal, the judgment dismissing the complaint was reversed by the Court of Appeals which held that the complaint stated a cause of action calling for a declaratory judgment.

COMMENT

The Court held that the writing in the hands of the defendant prevented the composer from selling or negotiating a sale of his rights therein since a prospective buyer would not want to buy a law suit and the plaintiff required affirmative relief to remove this cloud on his title.

The Court pointed out that the composer did not have an adequate remedy at law because he could not sue for breach of a contract which he claimed did not exist, nor, for damages for failure to accept his offer. For a like reason, he could not sue in equity for a recession or accounting. He could not sue for plagiarism because defendant had not performed the opperettas, and the

composer should not be required to sit by and wait for the defendant to pirate his property ; that the operettas had a present value which might disappear if public taste changed and an injunction would not help since defendant might never attempt to exercise the performing rights, being satisfied to prevent competition from the operettas with other compositions in which he was interested.

The decision is very important. If any of the parties in the *Captain January* case (*supra*) had applied for a declaratory judgment, the rights of the parties in the " moving picture rights " and the evtent thereof could have been declared by a court and a costly suit for copyright infringement and its consequences could have been avoided. It ought to be borne in mind, however, that the Court of Appeals in the *Kalman* case reached its decision on April 14, 1936, and reversed the Lower Court decision to the contrary thereby. The *Captuin January* case was decided on April 6, 1936, so that the remedy of declaratory judgment had not yet been declared to be available

* * *

CENSORSHIP

Censorship Ordinances—Right to Show Film Which is Not Indecent or Immoral—Powers of Police Commissioner

Schuman v. Pickert.

The Detroit police commissioner granted a censorship permit, for exhibition of a film entitled. " The Youth of Maxim." Prior to its public showing, the permit was revoked. The trial judge refused to order the permit issued, on the ground that flagrant abuse of discretion by the commissioner, was not proved. The Supreme Court held the trial judge was in error and ordered him to issue a writ of mandamus, directing the commissioner to grant the permit.

COMMENT

The Court held that the legislative body of the city granted the commissioner power of supression but limited it to " indecent or immoral " pictures.

The Court said : " Deep love for our own form of government is inclined to accentuate our aversion for that of others, but it should not warp our judgment or dull our vision. The petitioner has a constiutional property right to show a film which is not indecent or immoral." The Court said that the picture was not immoral in the ordinary sense of the word even though it was claimed to have a " tendency to support communism or sovitism."

The Court wound up by saying.

" No feeling against foreign political policies or forms of government should be permitted to establish the principle that a police officer may be invested with discretion to determine his own powers of suppression or change the plain terms of his authority. The constitutional method is for the legislative body of the city to clearly define and delimit the power of its officers. By such method the scope of the ordinance may be determined, the validity of the authority tested, and constitutional rights preserved."

COPYRIGHT INFRINGEMENT

Research has disclosed no published cases concerning copyright infringement on the part of exhibitors by means of bicycling, holding-over, or sub-renting of films. The only copyright questions other than those referred to in the preceding portions of this article are the musical copyrights and especially those cases in which the American Society of Composers, Authors and Publishers participated.

They are briefly recited :

Joinder of Copyright Actions in Single Complaint

Buck, et al., v. Elm Lodge. Inc.

Copyrighted songs were played at a night club without a copyright license. The music publishers who owned the copyright of the respective songs joined with their exclusive licensee in a single complaint alleging a separate cause of action for each infringement.

The bill was dismissed by the District Judge because neither publisher had any interest in the copyright owned by the other. This decision was reversed upon appeal to the circuit Court of Appeals which held that the causes of action could be united because both causes of action could conveniently be disposed of together, since any recovery of damages would go to the Society ; the infringements occurred at the same date and place and under similar circumstances ; and, the defendants set up identical defences to each cause of action.

Comment

The Court recognised that the ruling was different elsewhere, but held that New York State a separate suit need not be filed for each copyright owner under similar circumstances.

Other cases reported during the year with or without brief comment :

Arnstein v. Marks Music Corporation (82 F. 2d. 275, 28 U. S. P. Q. 426) in which the Court dismissed a complaint which alleged access by the defendant and similarity of the compositions. The Court said "independent reproduction of a copyright musical work is not infringement ; nothing short of plagiarism will serve."

Wilkie v. Santley Bros. and *Leo Fiest v. Demarie*, both digested in the 1936 Year-book, have since been respectively dignified by publication in 13 F. Supp. 136 and 16 F. Supp. 827. One of the few criminal indictments for copyright infringement was that of *U. S. v. Schmidt*, decided during the year and reported at 15 F. Supp. 804 (Schmidt printed bootleg song sheets).

In *Cohen v. Richmond, et all.* (C. C. A. N. Y., December 7, 1936 (not yet reported), the Court held that an allowance of a reasonable attorney's fee to the prevailing party in a copyright suit, is discretionary, but nevertheless appealable and reduced an award of dollars 2,000 to dollars 400. The Court pointed out that the complaint was insufficient on its face and the motion to dismiss it could therefore have been made

at the outset, making unnecessary all the other moves for which the defendant's attorney requested allowance.

* * *

FILM DELIVERY

Exhibitor v. Express Company-Delay in interstate Delivery of Films-Damages Limited to Declared Value.

Southeastern Express Co. v. Pastime Amusement Co.

An exhibitor sued an express company " to recover damages for failure to deliver a motion picture film from Jacksonville, Florida, to the theatre at Charleston, South Carolina, in time to be exhibited as advertised." At the time of shipment, the value of the film declared was dollars 50.

The express Company contended that its liability was limited to dollars 50 under the Carmack Amendment. " The trial court ruled that as the suit for damages for the interruption of plaintiff's business caused by the delay alleged to be due to negligence, the limitation of liability did not apply." The jury rendered a verdict to the exhibitor for dollars 1,500 and the judgment thereon was affirmed by the Supreme Court of South Caroline. The value of the film declared was dollars 50 and the rate was fixed accordingly.

The unite[illegible] Supreme Court said that a[illegible]ment was interstate, the te[illegible]tatute applied to " damages caus[illegible] by delay in making delivery " and held that " the carrier is entitled to base rates upon value and its compensation should bear a reasonable relation to the risk and responsibility assumed...The broad purpose of the act is to compel the establishments of reasonable rates and provide for their uniform application....The liability...is thus governed by the provisions of the applicable tariff and no recovery could be had in excess of the amount permitted by its terms."

* * *

Lease Guarantee-Forfeiture-Default Notice-Theatre Lease Interpretation.

In *re Paramount Publix Corporation.*

Paramount guaranteed two theatre leases. The tenant defaulted in payment of rent payable in advance for the month of January, 1933, and abandoned the premises on January 30th. The landlords then took possession and operated the theatres for their own account from January 31st until the following August, at which time they made a ten-year lease to a new tenant.

The landlord filed claim for the January rent and for depreciation on the theatres while they (landlords) were operating the theatres.) The court disallowed both claims.

COMMENT

The leases provided

(a) Upon default entitling to declare a forfeiture, Paramount for " a period of two years after such default " would pay a sum equal to the gross monthly rental less whatever the landlord actually received during that period, and

(b) That the landlord might operate in the property during the two-year period and hold Paramount for the difference if its net income was less than the rental prescribed in the lease.

The Court held the right of forfeiture, fixing Paramount's liability arose only after the landlord gave notice and the default in paying rent continued for thirty days.

Respecting the depreciation claim, the landlords realized from their own operation of the theatres a net profit of about dollars 30,000. In their proof of claim, they credited Paramount for only some dollars 6,000 deducting some dollars 24,000 from the income "as the charge for depreciation of the premises."

The court held the depreciation was not deductible since the landlord could not have deducated depreciation even if the leases had continued without default.

WORKMEN'S COMPENSATION

Workmen's Compensation—Dancer—Replacement of Broken Tooth Compensable

In the *Matter of Eddie Belmont v. Paramount Publix Corporation.*

The claiment was a dancer in the Parmount Theatre. While walking off the stage, she tripped over a cable, causing a lamp to fall, which struck her on the head and injured her teeth. One of the teeth was extracted.

The Court held that the cost of replacing the tooth was payable by the insurance company under the new York Workmen's Compensation Law.

* * *

Ensemble Dancer—Injury Compensation and Medical Bills.

Moorman v. Central Theaetrs Corporation.

A twenty-three-years-old ensemble dancer was injured while performing a fan kick. The insurer's physician examined her. Later, her family physician sent her to a hospital where she had a private room and careful attention.

The Workmen's Compensation Commission made findings of fact and rulings of law that she had sprained certain ligaments; had no permanent injuries; that the exhibitor and insurer attempted to furnish her with medical aid and but "she choosed to employ own doctors, hospital etc.," and allowed her only twenty-six for temporary total disability and nothing for hospitalization or medical expenses. This latter decision was concurred in by the St. Louis Court of Appeals.

COMMENT

The Court said that the nature, extent and duration of injuries sustained by an employee under the Missouri Workmen's Compensation Law was for the Commission to find and its findings and award were conclusive upon the reviewing court, if sustained by competant evidence.

The Court hllars 2,0c she was disentitled to an point ance for her hospital and medical expenses because, "The granting or denying by the Compensation Commission of an

allowance to an employee for medical aid is a finding of fact, and therefore, if supported by sufficient competent evidence, cannot be set aside because against the weight of evidence."

The Court pointed out that the Missouri Workmen's Compensation Act provides for medical, surgical and hospital treatment for the first ninety days after an injury or disability and ' If the employee desires, he shall have the right to select his own physician, surgeon, or other such requirement at his own expense," and since there was evidence that the employee refused the medical attention offered by the theatre owner and called in her own doctors upon whose advice she sought hospital care, choosing her own hospital and character of private room, she did so at her own expense and thereby *waived any claim upon her employer for those expenses.*

GREAT BRITAIN

BREACH OF CONTRACT

DAMAGES FOR PRODUCERS

Frances Day was ordered to pay £1,530 demages to Gaumont-British, and costs of arbitration, in her contract dispute with the company. This was the decision following a special case which was stated by Walter Monckton as arbitrator before Mr. Justice Porter in the King's Bench Division. For Miss Day it was submitted that the contract was unenforceable because it imposed no obligation on Gaumont-British to provide the artists with any work at all and if contained what a judge had called "servile" incidents F. Van den Berg, for G. B., argued that no one could really say the contract was void for want of mutuality, and the arbitrator had found that it was not unreasonable. Nor could it be said to be void as against public policy. Mr. Justice Porter, giving judgment, said he could not regard the contract as void for want of mutuality. Nor could be say it was void as against public policy. He held it was a valid contract. They were entitled to put the lady "off salary" until the completion of "Jack of All Trades," in which she had failed to make ready to perform It would be extending the law to hold that Gaumont-British were not entitled to claim damages as well.

SCRITPT WRITERS' CLAIM

Judgment for the plaintiffs was entered by Mr. Justice Goddard for £541 9s. damages and costs in the action brought against Criterion Film Productions, Ltd., by Akos Tolnay and James Bailiff Williams in respect of a contract by which plaintiffs were to write the scenario, synopsis, treatment and shooting script of "The Amateur Gentleman." Plaintiffs alleged that after they had done a considerable amount of work the defendants wrongfully repudiated the contract, with the result that the plaintiff lost screen publicity and the balance of £350 which was to have been paid to them under the agreement. Defendants alleged breaches of contract by the plaintiffs in not delivering material according to time, and they counter claimed damages in respect of the additional expense to which they had been put. Plaintiffs denied that they had broken the contract. Mr. Justice Goddard found that defendants had undoubtedly committed a breach of the contract, in respect of which the plaintiffs were entitled to recover the balance of £350 less £8 11s. which the defendants paid for the services of a typist. Dealing with the question of damages for the loss of screen publicity, he observed: "I don't doubt that loss of publicity to an author is serious. One way in which the plaintiffs can expect employment is by getting their names before the public." The damage in this respect was assessed at £100 for each of the plaintiffs.

FURNISHING CONTRACT

An action brought by Bulman Jupiter Screen Co., Ltd., Shaftes-

bury Avenue, W., in the King's Bench Division on January 27 against Associated British Cinemas, Ltd., Golden Square, and Theatre Equipment, Ltd., of Wardour Street, for alleged breach of contract, was dismissed. The defence was that there was no binding agreement such as the plaintiffs set up. The action arose out of an agrrangement said to have been made in 1932 when Bulman Jupiter Screen Co., Ltd., bought all the shares in Carpets and Curtains, Ltd. They alleged that did so on the faith of an undertaking that the defendants would continue to give their work to Carpets and Curtains, Ltd., as they had done before, and that, in fact, they continued to do so for twenty mouths. Mr. Justice Lewis held that there was no binding contract of the kind alleged by the plaintiffs. It was unfortunate for Mr. Bundy, but there was no agreement binding either Associated British Cinemas, Ltd., or Theatre Equipment, Ltd., to give further work to Carpets and Curtains, Ltd.

KINEMA SHARE ACTION

In the High Court on November 9, judgment was delivered by S. R. C. Bosanquet, K. C. Official Referee, on a claim by Carol Adolf Seebold, of Bedford Row, Worthing, for damages estimated at £7,600 for a breach of a contract entered into in 1934 with Mr. and Mrs. Louis Morris, of Forty Lane, Wembley, for the purchase of the whole of the share capital in Plaza (Worthing), Ltd. According to the plaintiff, he agreed to pay £20,000 for the shares, 16,000 at £1 each. He paid a deposit of £2,000 but the defendants refused to complete the transaction and transferred the share to a Mr. Weston. Plaintiff pleaded that had he obtained the control of the Plaza he would have been able to hire films for his three other kinemas on far more favourable terms than with the Plaza as a rival enterprise. Plaintiff had already obtained judgment in the King's Bench Division on the question of liability for breach of contract, and the Official Referee now gave judgment on the question of damages.

The Official Referee said that taking into account all the circumstances, he (the Official Referee) assessed the damages at £3,000, with costs.

TRADE DISPUTES

CLAIM AGAINST LABORATORY

A claim in respect of part of a film negative which was alleged to have been spoiled during development was made in an action heard by Mr. Justice du Paroq in the King's Bench Division on March 3. The plaintiffs were Carnival Films, Ltd., Shaftesbury Avenue, W., and the defendants Standard Kine Laboratories, Ltd., Mortimer Street, London. The defendants were not represented. Valentine Holmes, for the plaintiffs said Carnival Films, Ltd., produced a colour film "Railroad Rhythm" and employed the defendants to develop and print the negative. It was alleged that the work was done negligently and part of the negative was spoiled. These scenes had to be retaken, and the cost, including development and printing, was £932 5s. 11d. There was a counterclaim

by the defendants for £190 16s. 1d. for work done and the plaintiffs had agreed to give credit for that amount. Mr. Justice du Paroq entered judgment for the plaintiffs for £761 9s. 10d. with costs.

AN AUTHOR'S RIGHTS

Before Mr. Justice Greaves-Lord in the King's Bench Division, Garry Allighan sued Producers' Distributing Co. (U. K.), Ltd., of Great Newport Street, Westminister, claiming £400 as money due under an agreement with defendants or as damages. Defendants contended that under the terms of the agreement, the rights of story had reverted to Mr. Allighan, and they were accordingly not liable to pay. Mr. Justice Greaves-Lord gave judgment for defendants with costs.

COPYRIGHT

TITLE DISPUTE

As *ex parte* motion by Frederick Roy Tuckett for an interim injunction to restrain Radio Pictures, Ltd., from showing their film, "Wings Over Africa," was granted by Mr. Justice Lewis in the Vacation Court.

F. Ashe Lincoln, for plaintiff, said the action was for damages for breach of copyright; alternatively, it was in respect of "passing-off," and there was a claim for an injunciton.

Plaintiff in an affidavit stated in 1933 he made a film of the first regular mail flight undertaken by Imperial Airways from Croydon to Cape Town and called it "Wings Over Africa." The defendants had produced a film with the same title which they intended to show on Wednesday, September 23

GENERAL

INJURED ARTISTE

Judgment for Miss Peggy Crawford, film actress, for £126 19s. against Criterion Film Productions, Ltd., was given by Mr. Justice Porter in the King's Bench Division on November 16. Miss Crawford appeared in the film "The Amateur Gentleman." She sued the company and Gunther Krampf, the cameraman, claiming damages in respect of injury to her eyes by the studio lights. Mr. Justice Porter found that the lighting was not of supra-normal power or intensity. The defendant company knew the dangers of the lighting, and were prepared to risk temporary damage to the performer's eyes to obtain a good picture. He also found that the danger of "Kleig eye" was not generally known. There was no negligence by Mr. Krampf. Judgment was entered for Miss Crawford against the film company, and also for Mr. Krampf, with costs.

EMPLOYEES INJURY

At Sheffield County Court, May 7, Douglas William Barton sued Associated British Cinemas, Ltd., for compensation arising out of an accident. It was stated that the applicant went to the L. M. S. railway station on instructions to collect a film which had come by train. As he was leaving the station he slipped on the edge of the pavement and broke his thigh. He was in hospital for a time. Defence suggested that plaintiff suffered from a lack of muscular control. Compensation at the rate of 16s. 10d. a week was awarded.

List of I.F.I. Films Produced from Ooctober 1942 to March 31st 1946.

EZRA MIR O/c. PRODUCTIONS.

1. The Bride
2. School for wives
3. Salvage
4. Lives in Storage
5. Grow More Food
6. Voice of the People
7. Community Manner
8. India's Prize Cattle
9. White Gold
10. Angels of Mercy
11. India Rubber
12. Civil Pioneers
13. Land of Five Rivers
14. Paper War
15. The Vanishing Trick
16. Keep 'Em Rolling
17. Page by Page
18. Bombs
19. Brown Out
20. Air Raid
21. Behind the Wings
22. Handicrafts of India (Kashmir)
23. Handicrafts of India (Central Provinces)
24. Handicrafts of India (Travancore)
25. Handicrafts of South India
26. A Stitch in Time
27. The Outcast
28. Artisans
29. Our Heritage (South India)
30. Our Heritage (North India)
31. Dances of India (Kathakali)
32. Dances of India (Kathak)
33. Danees of India (Bharat Natyam)
34. Dances of India (Tribal)
35. Musical Instruments of India
36. Melody of Hindusthan
37. Mute Martyrs
38. Retribution
39. Examiner 329
40. Hillmen Go to War
41. Soil Erosion
42. India Builds Her Ships
43. Gold
44. District Officer
45. The Story of a W. R. I. N.
46. Food For Keeps
47. Black Diamonds
48. Tale of a Shirt
49. Blood and Tears
50. Tube Wells
51. Concrete
52. Round the Clock
53. Egging Them On
54. All India Radio
55. Women at War
56. Winged Menace
57. Spare the Wheels
58. Art in Industry
59. Pillars of Society
60. A Match for You
61. Pyrethrum
62. Potteries
63. India Builds Her Wagons
64. India Can Make It
65. Queue up and Get There Quicker
66. Bholaram Goes Shopping
67. Cloth at Fair Prices
68. Precious Paper
69. The Good Sign
70. Travellers' Troubles
71. The Return of Bholaram
72. Bholaram Travels Again

73. School for Farmers
74. A Moral for You (Cartoon)
75. Story of Wartime Controls
76. Story of Wartime Shortages
77. Industrial India (Glass)
78. Silkworm to Parachute
79. Heart of Humanity
80. Save for the Future
81. Invisible Power
82. Service Unlimited
83. Charcoal Does It
84. Food for All
85. Tree of Wealth
86. Need of the Moment (Manure)
87. Share & Share Alike
88. Our Nothern Cousins
89. Money From Heaven
90. Keep Smiling
91. Suds
92. Human Salvage
93. Soldier's Wife
94. Out of the Soil
95. Every Little Counts
96. India's Men of Science
97. India Tomorrow
98. Back to the Village
99. Maharatta Kissan
100. Bengal Village Life
101. Village Life In South India
102. Village Co-Operation
103. Adventures of Ram Lal
104. Better Than Money Boxes
105. The Prodigal's Return
106. Doctors in Uniform
107. The Kisan
108. Number Please
109. Over The Wires
110. At Your Service
111. Community Health
112. Storm in a Teacup
113. Industry Behind Surgery
114. Bassein Fishing Village
115. Life in the Himalayas
116. India Makes Her Chemicals
117. River Boats of Bengal
118. A Day of Festival
119. Weavers of Surat
120. Child Welfare
121. Civil Hospital
122. Country Craft
123. Food Preservation
124. The Golden River
125. Victory Over Blindness
126. The Curve (Reconstruction)
127. Invisible World (Microbes)
128. In the Waters of the Persian Gulf
129. India & the Persian Gulf
130. Palmyra

N. B.—These do not include 30 films produced from the beginning of 1941 to September 1942, the names of which are not available due to the offices of the I. F. I. now being closed down.

EQUIPMENT
SECTION

Years of Achievement . . .

1940
CONRAD YEIDT
IN
BLACKOUT
1941
LESLIE HOWARD
IN

MR. V

1942

ONE OF OUR AIRCRAFT is MISSING

1943

THE SHIPBUILDERS

PRODUCED & DIRECTED BY
JOHN BAXTER

BRITISH NATIONAL FILMS Ltd.

MAKERS OF
OLD MOTHER RILEY SERIES
GASLIGHT-LOVE ON THE DOLE
ETC. ETC.,

NATIONAL STUDIOS
BOREHAM, WOOD
ELSTREE HERTS
ENGLAND

BUYER'S GUIDE
INDIA

ADVERTISING AGENTS

BOMBAY

Adarts Ltd., Fort.

Alpha Film Publicity Co. 167 Hornby Rd.

Allied Advertising Association of India, Ltd. 231 Hornby Rd.

Associated Advertisers and Printers Ltd., Girgaon.

Bateson India Publicity, Wittet Rd. Ballard Estate.

Commercial Photo Co., Tribhuwan Rd.

Cine Publicity Co , Ballard Estate.

Flanagan H. T., Prospect Chambers, Hornby Rd.

Gobhai, B. R. and Co., York Building, Hornby Rd. (slides).

Keymer, D. J. and Co., Ltd., 10 Nicol Rd., Ballard Estate.

K. F. Shroff, 120 Parsi Bazar Street.

M. G, Shroff, 77 Medows St. (slides).

Maharashtra Advertising Agency 261 Charni Rd. (slides).

National Advt. Service, Exchange Bldg., Ballard Estate.

New India Publicity Co., Parsi Bazar St., Grahams Building.

Parikh C. & Co., 17 Elphinston Circle.

Protos Publicity, Prospect Chambers, Hornby Rd.

Publicity Society of India, Ltd., Waterloo Mansion Mayo Rd.

Raymond Renolds, Premchand House, Sir Pherozshaw Mehta Rd.

R. P. Doctor, Andheri (slides).

Samant, B. P. and Co., 116 New Charni Rd.

Sista's Sales & Publicity Service, Taj Buldg., Hornby Rd.

Stronach, L. A., and Co., Ltd., Stronach House, Wittet Rd., Ballard Estate.

Swastik Advertisers, Hamam Street.

Thompson, J. Walter, Imperial Chambers, Ballard Estate.

V. M. Dhunrai and Co. Tribhuwan Rd.

CALCUTTA

Bengal Publicity Co., Stephene House.

Calcutta Publicity Service 65/2/A, Raja Rajabally St.

Eureka Publicity Service 157 B. Dharamtolla St

Ideal Advertising Agency, 54 College St.

International Advertising Agency, 10 Chowranghee Rd.

Keymer, D. J. and Co., Ltd., Sasoon House, 4 Lyons Range.

Mallick, B. C., B.Sc., B. L., 9-3 Chowranghee.

Publicity Society of India, Ltd., 1 Waterloo St

Radiant Display (India), Ltd, Calcutta.

Shaw K. 222-223, Upper Circular Rd.

Stronach L. A., and Co. (India) Ltd., Norton House, Old Court House Corner.

Thompson J. Walter, Wallace House, 5 Bankshall Street.

Traders Advertising Co., 1B Swallow Lane.

Verat and Co., 109 Garrison Rd.

KARACHI

Edwin Foster and Co. Kutchery Rd.

Karachi Publicity Co. Ltd., Bunder Rd.

Sind Publicity Service, Water Course Rd.

MADRAS

Art and Designers, Veppery.

Britania Publicity Co., Veppery.

Film Publicity Bureau. 4-95 Broadway.

Kalappan's Advertising Agency, 14 Sunkurama Chetty St.

Madras Bill Posting Co., 7/34 Adiappa Naicken St.

Modern Bill Posting Co.

Modern Publicity Co., Whannel Rd., Egmore.

Radio Adveritising, 3 LaConard Rd.

Rav's Advertising Agency, 3 Broadway.

Royal Advertising Agency, 17 Veerappan St.

Vasanth Advt. Co., 71 Avadana Papaier Rd.

RANGOON

Gujarat Advertising Agency Rangoon.

Huns Advertising Agency Rangoon.

Mirza Mohd. Takee, P.O. Kammendine, Rangoon.

BLOCK MAKERS AND PROCESS ENGRAVERS

Bombay

Advertising Agency, 2 Princess St.

Commercial Art Engravers, Ballard Estate.

Claridge & Co., Ltd. Caxton House Frere Rd.

Dwaraka Nath Opp. Majestic Girgaon.

Express Block and Engraving Studios, Medows St.

Laxmi Art Printing Works, Sankli St.

Max-Design and Process Works, Tamrind Lane.

Mitra H. P. and Co., New Charni Rd.

Neroy D. B. and Co., Opp. Portuguese Church, Girgaon.

Rege Process Studio, Near Congress House, Vithalbhai Patel Rd.

Sun Process Works, Ltd. 8 Swadeshi Mills Compound, Queen's Rd.

Stronach L. A. and Co., Ltd. Wittet Rd. Ballard Estate.

Surti Harilal T., Lilavati Mansion, 9th Khetwadi.

Times of India Press, Hornby Rd.

Wagle Process Studio, Imperial Chambers, Ballard Estate.

Calcutta

Art Press, 20 British India St.

Bengal Autotype Co., 213 Cornwallis St.

Bharat Phototype Studio, 72-1 College Street.

Black T. and Co., 7 British India St.

Botto Krishna Dutt and Co., 8-1 Hospital St.

Calcutta Cromotype Co., 52/53 Bow Bazar St.

Calcutta Photo Engraving Co., 125 B Dharamtolla St.

Calcutta Phototype Co., 6 Chowranghee.

Caledonian Printing Co., Ltd. 3 Wellesly Place.

Dass Bros., Durga Charan Mitter St.

Day M. R. and Bros., 29 Radha Bazar.

Edinburg Press, 300 Bow Bazar St.

Emerald Engraving Ltd. 1-2 Moti Sil St.

Indian Photo Engraving Co., 217 Cornwallis St.

Industry Press and Process Dept., 22 R. G. Karr Rd.

Nilmoney Haldar and Co., 106 Radha Bazar St.

Roy U. and Co., 117-1 Bow Bazar St.

Rowlandson and Co., 249 Bow Bazar St.

The Art Temple, 7 India Mirror St.

Tower Halftone Co., 14 B Kapalitola Lane.

Karachi

Eastern Fine Art Works, Kutchery Rd.

Jestanand Bros. Bunder Rd.

Lahore

Phototype Co., Railway Rd.

Peaco Art Press Railway Rd.

Mehta Halftone Co., Railway Rd.

Star Halftone Co., Anarkali.

Madras

Appaswamy & Co., Mannady.

Associated Printers, 3/8 Mount Rd.

Gordon & Co., Triplicane High Rd.

Indra Process, Broadway.

Klein Peyerl, 1-30 Mount Rd.

Newton & Co., Wallajah Rd.

Prince Studio, 766B, Triplicane.

Ratna & Co., Triplicane High Rd.

Standard Engraving Co., Loane Square.

Solden and Co., 745-48 Triplicane High Rd.

Visva & Co., 50 Wallajah Rd.

CHEMICALS DEALERS

Bombay

Agfa Photo Co., Canada Buldg Hornby Rd.

Cine-Photo Chemical Store, Main Rd. Dadar.

Central Photo Stores, Sandhurst Rd.

Eastern Mercantile Co., 160 Hornby Rd.

Johnson Bros., Hornby Rd.

Kodak Ltd., Kodak Buldg., Hornby Rd.

Wellington Ward Ltd., Cook's Buldg. Hornby Rd.

Calcutta

Agfa Photo Co., Chittaranjan Avenue South.

Kodak Ltd. 17 Park St.

Wellington Ward Ltd., Tower House, Chowranghee.

Lahore

Kodak Ltd. The Mall.

Madras

Agfa Photo Co., Mount Rd.

Kodak Ltd., Mount Rd.

Wellington Ward Ltd., 2/3 woods Rd. Mount Rd.

Delhi

Agfa Photo Co., Delhi Gate.

COSTUMES AND DRAPERY DEALERS

Bombay

Bharat Bhusan Agency, Bhuleshwar.

Commercial Stores, Bhuleshwar.

Maganlal Bhagwanji Dresswalla, Bhuleshwar.

Narsidas Mulji, Bhuleshwar.

Nahar Damodar and Bros., Bhuleshwar.

Tribhuwandas Lallubhai, Bhuleshwar.

CLEARING AND FORWARDING AGENTS

Bombay

Amin, H. J. & Co., Amarchand Building Ballard Estate.

Bhagwanidas & Sons, 328 Samuel St. Vadgadi, Mandvi.

Bhica Cullianjee & Co., 280 Shikh Memon St.

Bombay Merchants' Shipping Agency, 63 Bhandari St., Koliwada.

Bombay Shipping Agency, Wakefield House, Ballard Estate.

Cook & Son, Thos., Ltd., Cooks building, Hornby Rd.

Cox and King's (Agents) Ltd., Lloyds Bank Building, Hornby Rd.

Dulerai & Co., 22 Apollo St. Fort.

Eastern Shipping Agency, Amrut Building, Dowgal Road., Ballard Estate.

Engineer S. D. & Sons, Imperial Chambers, 32 Wilson Rd., Ballard Estate.

Ganon Dunkerley & Co., Ltd., Chartered Bank Building, Esplanade Rd., Fort.

Grindlay & Co., Ltd., Nicol Rd. Ballard Estate.

Gulabdas, M. & Co, Asian Building, Ballard Estate.

Jeena & Co, Gresham Building, 45 Esplanade Rd. Fort.

Laljee Pragjee & Co., 4 Chinch Bunder,

National Transport Co., Wakefield House, Ballard Estate.

DECORATORS

Bombay

Adam Sajan & Co., 364 Nagdevi St.

Bharat Furniture Works, Girgaum back Road.

Dharamdas Dwarkadas, Desai building, Post Office Lane Girgaum Back Road.

Joomabhai, J. A., 117 Hill Road, Bandra.

Roberts John & Co., Ltd., Hornby Rd.

Royal Furnishing & Decorating Co., 129-131, Chakla St.

ELECTRICAL GOODS MERCHANTS

Bombay

A. E. G. India Electric Co., Ltd., Phoenix Buldg., Ballard Estate.

A. C. E. C. India Ltd., Mubarak Manzil Apollo St.

Asea Electric Ltd., Feltham House, Ballard Estate.

Associated Electrical Industries (India) Ltd. Vulcon House, Ballard Estate.

Bijli Products Ltd., Lamington Rd. (West)

C. Sunderlal & Co., 182 Lohar Chawl.

Chotani Electric & Engineering Co., Ltd., 57 Apollo St.

Eastern Electric Light and Power Co., Ltd., Bombay House Bruce St.

Eastern Electric and Engineering Co., 129 Esplanade Rd.

Electric Fan & Motor Works, Victoria Rd, Bombay 10.

English Electric Co., Ltd., Graham Rd. Ballard Estate.

General Electric Co., (India) Ltd., Currimbhoy Rd. Ballard Estate.

Greaves Cotton & Co., Forbes St.

International General Electric Co., (India) Ltd., 10 Nicol Rd. Ballard Estate.

Jost's Engineering Co.. Ltd., Wittet Rd. Ballard Estate.

Kaycee & Co., Ballard Estate.

La'Claire Electric Lamp Corporation, Central Bank Buldg., Esplanade Rd.

London Eastern and American Trading Co , 22 Humam St.

Modern Lights, Fittings and Engineering Co., Lowji Castle, Govt. Gate Rd., Parel.

Osler F. & C. Ltd., New Queen's Rd

Precious Electric Co., Yusuf Buldg. Churchgate St.

Premier Electric Co., Ltd., Tamrind Lane.

Phillips Electrical Co., (India) Ltd., 235 Hornby Rd.

Sharma Trading Co., 159/163 Lohar Chawl.

Siemen's (India) Ltd., Laxmi Buldg.. Ballard Estate.

Western Electric Co., Ltd., Home St.

Westinghouse Electric Co., of India Ltd., Feltham House Ballard Estate.

Calcutta

A. E. G. India Electric Co., 4 Ramesh Mitter Rd., Bowanipore.

Air Conditioning Corp. Ltd., Stephen House Dalhousie Square.

Asea Electric, Ltd. Calcutta.

Associated Electrical Industries(India) Ltd. 8 Clive St.

Bengal Electric Lamp Works, Ltd. 2-3 Clive Row.

Bharat Electric Bulb Works, Ltd., 2 Lloyns Range.

British Insulated Cables, Ltd., 2 Waterloo Street.

Calcutta Fan Works, Ltd., 11 Esplanade.

Carrier Engineering Co., Ltd., Mission Rd.

Chatterjee P. & Co., Ltd., 10 Bindu Palit Lane.

Eastern Electric Co., 43-44 Dharamtola St.

English Electric Co., Ltd., 8 Clive St.

Ganguli Chatterji Ltd., 10 C. Govt. Place East.

General Electric Co., (India) Ltd., Central Avenue South.

International Electric Co., (India) Ltd., 13 Hare St.

Jost's Engineering Co., Ltd., 9 B Mercantile Buldg., Lal Bazar.

Maniar K. G. & Co., 55-1 Canning St.

Mather Platt Ltd., 7 Hare St.

North British-Electric Co., 8-2 Hasting St.

Osler F. & J. Ltd., 12 Old Court House St.

Paragan Electric Co., 25 Ezra St.

Phillips Electric Co., (India) Ltd., Heysham Rd.

Siemen's Bros. & Co., Ltd., 8 Clive St.

Siemen's (India) Ltd., 4, Lyons Range.

Karachi

Asiatic Electric Trading Co., Bunder Rd.

Bharat Electric Store ,, ,,

Bombay Electric Works Dunnolly Rd.

Central Electric Co., Cloth Market.

Eastern Electric & Trading Co. South Napier Rd.

General Electric Co., (India) Ltd.

Karachi Electric Stores, Bunder Rd.

Motwane Govindram & Sons, Karachi.

Phillips Electric Co, (India) Ltd., Opp. New Municipal Buldg.

Russa Engineering Works Ltd.,

Seimen's (India) Ltd., McLeod Rd.

Universal Electric Co., Kutchery Rd.

Lahore

Associated Electrical Industries, The Mall.

General Electric Co., The Mall.

Greaves Cotton & Co., Ltd., The Mall.

Herman & Mohatta Ltd, The Mall.

Siemen's (India) Ltd., The Mall.

Tirlok Chand & Co., Railway Rd.

Premier Electric Co., Brandreth Rd.

Lucknow

Great Eastern Engineering Co., 88 La Touche Rd.

Lucknow Engineering & Electrical Works Hazratganj.

Mazda Electric Store, Lucknow.

Standard Electric Co., Standard Buldg.

Madras

Associated Electrical Industries (India) Ltd., 1st Line Beach.

British Insulated Cables Ltd., 1st Line Beach.

Callendars Cables & Construction Co., 2nd. Line Beach

Crompton Engineering Co., 1st Lane Beach.

English Electric Co., Ltd., 28 General Patters Rd.

General Electric Co., (India) Ltd., Mount Rd.

Gordon Woodcroff & Co., Ltd., Madras.

India Ele. Works Ltd., 12 Lingha Chetty St.

M. T. Rajan & Co., China Bazar Rd.

Madras Radio Co., Armenian St.

Osler F. & Co., Ltd, 21-22 North Beach Rd.

Patel Electric Co, Rattan Bazar.

Vernon & Co., 2nd Line Beach.

ELECTRICAL ENGINEERS

Bombay

A. E. G. India Electric Co., Ltd., Phoenix Building, Sprott Rd., Ballard Estate.

Callendar's Cable and Construction Co., Ltd., Forbes Building, Home Street.

Chicago Telephone & Radio Co., Ltd., 129 Esplanade Rd., Fort.

Eastern Ele. & Engineering Co., 129 Esplanade Rd.

Fazalbhoy Ltd., 16 New Queen's Rd.

General Electric Co., (India) Ltd., Kaiseri-i-Hind Building, Currimbhoy Rd. Ballard Estate.

Greaves, Cotton & Co., Ltd, 1 Forbes Street.

Hindustan Electric Accumulators Mfg. Co., Ltd., Asain Building, Nicol Rd. Ballard Estate.

International General Electric Co., (India) Ltd., 10 Nicol Rd., Ballard Estate.

Jost's Engineering Co., Ltd., Hararwalla Building, Wittet Rd., Ballard Estate.

L. Kant & Co., (Neon Siqns), 311 Charni Rd.

Modern Engineering Co., 107 Apollo Street, Fort.

National Engineering Co., (India) Ltd, Asain Buldings, Nicol Rd, Ballard Estate.

Osler, F. & Co. Ltd,, New Queen's Rd Pratt, T. R. (Bombay) Ltd., Hughes Road.

Premier Electric Co., Ltd., Tamrind Lane.

Siemens Bros. & Co., Ltd., Mercantile Chambers, Graham Road, Ballard Estate.

Siemens (India) Ltd., Laxmi Building, Ballard Road.

Stone, J. & Co. (India) Ltd., Commerce House, Currimbhoy Road, Ballard Estate.

Tata Hydro-Electric Agencies Ltd., Bombay House, 24 Bruce Rd.

Trinity Electric Syndicate, Princess Street.

Turner Hoare & Co, Ltd, Gateway Building, Apollo Bunder.

United Eastern Agencies Ltd., Bombay House, 24 Bruce St.

Volkart Bros, Volkart Building, Graham Rd., Ballard Estate.

Western Electric Co., Ltd., Forbes Buldg. Home St., Fort.

Western India Electric Co., Ltd., Tambuwalla's Building, 96 Upper Deccan Rd.

Westinghouse Electric Company of India Ltd., Feltham House. Graham Rd., Ballard Estate.

FURNITURE DEALERS AND MANUFACTURES

Bombay

Apollo Furnishing Co., Back Bay view, 1, Queen's Road.

Bombay Furniture House; 132-138, Mutton St., Null Bazar.

Bombay Furniture Stores, 205-207, Chakla Street.

Cowasji Edulji Billimoria, 126 Barbhai Moholla.

Dewji Canji & Co., 156 Chakla Street.

D. Karmali & Co., 133-135 Chakla Street.

Dossa H. Somji & Co., Chakla St.

Ebrahim Jaffer & Co., 205 Chakla St.

Evans, Fraser & Co., Hornby

Framroz H. Pavri & sons, 126 Pavri House, Gunbow St., Fort.

Godrej & Boyce Mfg. Co., Ltd., Lalbaug Parel.

Gujrat Furniture Works, Charni Rd., Girgaum.

Hasanally Bros., 168-170, Chakla St.

Ismail Peerbhoy & Co., Chakla Street.

Jaffer Sewji Nathoo, 209 Chakla St.

Joosab Mahomed, 201-209, Chakla St.

Mayfair furnishing Co., Great Western Bldgs., Fort.

National Industrial Works, Nana Shanker's Wadi, Thakurdwar Rd.

Noor Mohamed, A. & Sons., 98 Chakla Street.

Rabadi, K. N. & Sons, 19 Ropa Lane, Chandanwadi.

Whiteaway, Laidlaw & Co., Ltd., 278-286, Hornby Road.

INSURANCE COMPANIES, FIRE

Bombay

American Insurance Co., of New York. Manager: N Ottens: Sarabhai & Sons and Govindji Madhavji & Co. Ltd.

Assicurazioni Generali of Trieste & Venice, Agents: Hooseinbhoy Abdoolabhoy Laljie & Co.

Bombay Fire & General Insurance Co. Ltd., 45-7 Church Gate St. Manager: M. M. Mundker.

British India General Insurance Co., Ltd., 43 Church Gate Street, Fort. General Manager: Abbert Smith. Agents: Chamanlal Mangaldas & Co.

Central Insurance Co., Ltd., Agents: The Hon'ble Sir Phiroze C. Sethna.

Century Insurance Co., Ltd., Managing Agents: Hormusjee Ardeshir & Co., Agents: Ramdas Khimji & Sons.

Employers' Liability Assurance Corp., Ltd., Branch Manager: W. H. Brady & Co. Ltd.

Great Britain Ins. Corp. Ltd., Agent: Hon'ble Sir Phiroze C. Sethna.

Indian Globe Insurance Co., Ltd., 28 Apollo St. Fort, Managing Agents: Vijaysingh Govindaji & Co., Chief Agents: Hormusjee Ardeshir & Co.

Indian Mercantile Insurance Co., Ltd.,

Sir Pherozeshaw Mehta Rd. Fort.

Secretary: Pestonji Edulji Dhalla. Agents: Govindjee Madhovji & Co. Ltd.

Jupiter General Insurance Co., Ltd., H. O. Tamarind Lane, Fort. Agents. Lalji Narianji & Co. and Govindji Madhovji & Co., Ltd

National Fire & General Insurance Co. Ltd., Branch Managers: M. P. Goculdas & Co., Agents: Moolji Jaitha & Co.,

Universal Fire & General Insurance Co. Ltd., Managing Agents: M. Khanji & Co.,

Vulcan Insurance Co., Ltd., Managing Agents: J. C. Setalvad & Co.,

LITHOGRAPHERS AND PRINTERS

Bombay

Batlibhoy Litho Works, 93-3 Sankli St., Byculla.

Bolton Fine Art Litho Works, Tardeo.

Bombay Fine Art Litho Works. Sussex Rd., Near Victoria Gardens.

Claridge & Co., Ltd., G. Caxton House, Frere Rd., Fort.

Commercial Art Engravers, Ballard Estate.

Dnyan Sagar Litho Press, Khatao-wadi, Girgaum.

Famous Cine Litho Works. 12 Kumpta St, Ballard Estate.

Laxmi Art Printing Works. Sankli St.

Moj Majah Kanjalaya, Khatao Wadi.

Mohamadi Fine Art Litho Works. Gunpowder Rd. Mazgaon.

Saxon Press, 43 Fort Street, Fort, Bombay.

Shree Krishna Litho Works, Girgaon.

"Times of India" Press, Hornby Road.

Wadilal M. & Co., 139 Princess St.

Zenith Litho Works, 12, Kumpt St., Ballard Estate, Fort.

Calcutta

Art Press, 20 British India St.

Biswas H. C. & Co., 38 Radha Bazar St.

Bombay Fine Art Printing Works, 56-1 Chowranghee.

Calcutta Printing and Publicity Ltd., 54 Bentick St.

Caledonian Printing Co., Ltd., 3 Wellesley Place.

Campbell Printing Works, 1 Llyons Range.

Chandra K. C. and Bros., Old Court House Lane.

Chitra Mandir, 157, B Dharamtola St.

Cilve Press, 14 Old Court House Lane.

Commercial Printing and Trading Co., 121 A Bow Bazar St.

Creterian Printing Works, 8 Jackson Lane.

Day M. R. and Bros., 29 Radha Bazar.

Emerald Engraving Ltd., 1-2 Moti Sil St.

Glendye, James & Co., 6 Chowringhee.

Gordon and Co., 106 Markeldanga Main Rd.

Imperial Art Cottage, Tagore Castle St. Beadon Sqr.

Indian Photo Engraving Co., Cornwallis St.

Kashi Studio, College St., Harrison Rd.

Mitra Art Press Ltd., 21 Gour Lohar St.

Mohila Press Ltd., 27 Patel Danga St.

Newman W. and Co., Ltd., 3 Old Court House St.

Oriental Printing Works, 18 Brindaban Bysak Rd.

Protwa Press, 38-2 Wellington St.

Ray and Co., 117-1 Bow Bazar St.

Shree Saraswati Press, Ltd., 1 Ramnath Muzumdar St.

Shripati Press, 14 D. L. Roy St.

Madras

Anand Press, Stringer's St.

Associated Printers, 165 Mount Rd.

Coomarswami Naidu and Sons, Madras.

Dioceson Press, P. Box 455.

Everyman's Press, 1 Mclean St.

Famous Cine Litho Works, 1-17 Mount Road.

Hoe and Co., 26-27 Stringer's St.

Publicity Press, 1-10 Stringers St.

Ranga Raju Press, Saidahpet.

Solden and Co., 745-48 Triplicane.

Poona

Bharat Printing Works, Kasba Peth.

Chitrashala Press, Sadashiv Peth.

Deccan Printing Works, Sadashiv Peth.

Maharashtra Litho Works, Budhwar Peth.

LABORATORIES

Bombay

Famous Cine Laboratory, 167 Tardeo.

Laxmi Cine Laboratory, Vincent Road Dadar.

MACHINERY AND ACCESSORIES DEALERS

Bombay

Adair Dutt and Co., Ltd., Pherozeshaw Mehta Rd.

Central Camera Co., Hornby Rd.

Chimanlal Desai and Co., Alice Buldg., Hornby Rd.

Continental Photo Stores, Hornby Rd.

Eastern Electric and Engineering Co., 129 Esplanade Rd.

Evergreen Pictures, Saklat House, New Queen's Road.

Fazalbhoy Ltd., 16 New Queen's Rd

Forbes Forbes Compbell & Co., Forbes Buldg., Home Street.

Houghton Butcher (Eastern) Ltd., Commercial House, Ballard Estate.

International Talkie Equipment Co., 187 Hornby Rd.

Liladhar Ratansey and Sons, 58 Tamrind Lane.

Machine Tools (India) Ltd., Graham Rd., Ballard Estate.

M. C. Patel and Co., Main Rd. Dadar.

M. B. Bilimoria, Edward Theatre, Kalbadevi Rd.

Patel Bros., 538 Kalbadevi Rd.

Pathe (India), Ballard Estate.

Pickfair Pictures worporation 16 Apollo St.

R. C A. Photophone Ltd., Prospects Chamber, Hornby Rd.

Sound Products Co , Hornby Rd.

Western Electric Co., Forbes Building, Home Street.

Calcutta

Aurora Cinema Co , 125 Dharamtola St.

Calcutta Camera House, 37 Dharamtola St.

Chandi Bros., Ltd., Bharat Buhwan, Central Avenue.

Csystophone Laboratories Limited Amherst Rd.

Chimanlal Desai and Co., P. Box 572 C.

C. C. Saha and Co., Ltd. Dharamtola St.

Central Talkie Equipment Co., 48 Central Avenue South, Chittaranjan Ave.

Cine Talkie Agency, 77 Dharamtola St.

Eastern Ele. & Engineering Co., Chowranghee.

Empire Talkie Distributors, Bharat Bldg., Central Ave.

Fazalbhoy Ltd., 8 Lindse St.

Metha Film Corp., 11 Esplanade Road, East.

Phillips Electrical Co., Ltd., Heysham Rd.

Sarkar Dutt and Co., 5 Dalhousie Sqr.

Sound Sand Products Co., Chowranghee Place.

Delhi

Empire Talkie Distributors, Chandni Chowk.

Northern India Radio Co., Chandni Chowk.

S. D. Desai and Co., 10 Hungerford St.

S. D. Saha and Co., Ltd., Chandni Chowk.

Saxena and Co., Chandni Chowk.

Sound Equipment Corp., Chandni Chowk.

Karachi

Patel and Sons, Elphinstone St.

Lucknow

S.D. Saha and Co., Ltd., Kaisarbagh.

Madras

Chamria Talkies, Veppery.

Chimanlal Desai and Co., P. Box 1421.

Fazalbhoy Ltd., 1/18 Mount Rd.

G. K. Vale & Co , Mount Rd.

Houghton Butcher (India) Ltd., 2-3 Woods Rd.

Massey Ganj-Hackeshal (India) Ltd , Royapuram.

Sound Products Co., Ltd., 162 Mount Rd.

Saraswati Stores, 2-159, Mount Road.

The Universal Trading Co , 36 Venkatachala Mudali St.

Ceylon

Associated Cinemas Ltd., Colombo.
Ceylon Theatres Ltd., Colombo.

MUSICAL INSTRUMENTS DEALERS

Bombay

Anandji Kalyanji Vara, Hathi Building, Kalabadevi Road.

Bachumia B. Sitarwala, Thakurdwar.

Bose G. and Co., 548, Kalbadevi Rd.

Furtado L. M. and Co., Kalbadevi Rd.

George & Alexander, 8, Marine St., Fort.

Gramaphone Co., Ltd., 28 Rampart Row.

Hayne and Co., Corner, Rampart Row.

James Manufacturing Co., 407, Kalbadevi Rd.

Jones and Co., Navsari Building, Hornby Road.

Kerr Bros. and Co., 429, Kalbadevi Rd.

Marks and Co., 103, Esplanade Rd.

Marsh R. and Co., 145, Esplanade Rd.

Noble P. and Co., Kalbadevi.

Patel A. and Co.. ,,

Ramchandra, T. S. Bros., Kalbadevi.

Rao Bros., and Co., Frere Rd.

Rose S. and Co., Ltd., Rampart Row.

Viegas R. A. and Co., Kalbadevi.

Calcutta

Bewan T. E. and Co., Ltd., Grosvenor House, Old Court House St.

The Bombay Music Mart, 11 Lower Chitpore Rd.

Dass D. B., Bikaner Build., C. Lall Bazar.

Dey K. C. and Sons, 96 Lower Chitpore Rd.

Dwarkin and Son, 11 and 12 Esplanade Row East.

Hobbs H. and Co., Ltd., 9 Old Court House St.

Menezes and Co., 57 G Free School St.

Metro-Radio Co., Ltd., 9 A Dalhousie Square.

Morrocco J. M. and Co., 12 Lindsay St.

Paul H. and Co., 3 Wellesley St.

Rodrick A. A. and Co., 34-1 Free School St.

Saha L. C. Ltd., 5 Municipal Market.

Shaw M. L. Ltd., 5-1 Dharamtola St.

Svarco., 3-1 Russa Rd.

Karachi

Haydon and Co., Elphinstone St.

Cajetan and Co., Somerset St.

D'Silva and Son, Inveriarity St.

Franzpaul and Sons, Elphinstone St.

Madras

Hutchins & Co., 78 Walljah Rd.

Mahomad Ebrahim and Co., 26 and 27 Ratan Bazar.

Orr Gramaphone & Talkies Ltd., Mount Road.

Saraswathi Stores, 2/159 Mount Rd.

Spencer & Co., Mount Rd.

The Musical Products Ltd., 313 Esplanade.

V. S. Rajagopalan & Co., Mount Rd

Poona

Apollo Music House, Main St.

Empire Music Hall, ,, ,,

Imperial Music Hall, ,, ,,

Poona Radio and Gramaphone Co., Main St.

Phatak and Co., Laxmi Rd.

Royal Music House, Main St.

West End Music Hall, Arsenal Rd.

MAKE-UP GOODS AND TOILETARIES MERCHANTS

Bombay

Agfa Perfumes, Canada Building, Hornby Rd.

Ajinkya Face Paints and Powders Bureau, Thakurdwar.

Beaux Beauty Products (India) Agencies., Opp. G P. O.

Commercial Store, Bhuleshwar.

Crossfield Joseph and Sons Ltd., Ajam Buldg., Ballard Rd.

En Vogue, Beauty Parlour and Millinery, 530 Sandhurst Rd.

Fucile and Co., 68 Esplanade Rd.

Khasna Beauty Products., P. Box 315

Max-Factor Make-up Studio, Dhauraj Mahal, Apollo Bunder.

Mrs. Grahams (India) Depot., Ferozshah Mehta Rd.

Rangnekar and Palekar Churchgate St.

S. Rose and Co., Rampart Row.

Tata Oil Mills Co., P. O. Box 528.

Calcutta

Avinash Chundra Dutta, Dharamtola St.

Bose M. L. and Co., Ltd., 14 Jagannath Dutt Lane.

Browne, S. M. and Sons, 53 Ismail St.

Dabour Ltd., 142 Rash Behari Avenue, Kalighat.

G. C. Saha, Dharamtola St.

Hair Dye and Hair Restorer Manufacturer, Bow Bazar St.

Himani Works, 59 Belgachia Rd.

Hutchison J. and R. Ltd., 29 Waterloo St.

National Soap and Chemical Works Ltd., 7 Swa lo Lane.

Scotts Ltd., 18 A Russa St.

Sen Gupta Bros., 32-7, Beadon St.

Sircar F. N., 37, Canning St.

United Trading Co., 8 Grant Trunk Rd.

Madras

Spencer & Co., Mount Rd.

Bourjois Ltd., 19-20 Lingha Chetty St.

PAINT, OIL, DYE AND COLOUR DEALERS

Bombay

Abdealy Mahomedaly Rangwala, 148 Nagdevi St.

Ahmed Moosa Motiwala & Sons, Tank Road Parel.

Ahmedally Tyebally and Co , 43 C. P. Tank Road.

Amratlal & Co., 76-78, Parsi Bazar St.

Bhavanidas, Gangadas & Co., 217-19 Samuel St., Vadgadi.

Bombay Paint Mart Ltd., 18-A Lehri House Mohomedally Rd.

Cooper & Co , 53 Abdul Rehman St.

Dadajee Dhakjee & Co , Vadagadi, Mandvi.

Dawoodi Indian Paint Co., 93 Nagdevi Street.

Havero Trading Co., Ltd., Havero House, Graham Road, Ballard Estate.

Kapadia Brothers, Abdul Rahman St.

Kassumali Visram Poonja, Mahamedi Mansion, Bhendi Bazar.

Khatau Vallabhdas & Co., Vadgadi.

Kooverji Devshi & Co., 154 Lohar Chawl.

Maganlal Mohanlal & Co.. 124 Nagdevi Street.

Mahomedbhoy Abdulhussein & Bros., Opp. Ram Mandir, Nagdevi St

Master, N. P. & Co., 31, Ghoga St., Fort.

Mehrali Haji Jetha, Masjid Bunder Rd., Mandvi.

Noble Paint & Varnish Co., Atlas Hills Compound, Reay Rd.

Pallonji, M. & Co., 87 Abdul Rehman Street.

Salebhoy Tyebhoy & Co , (Dipes Works), Tyebji Bldg., 93, Nagdevi Street.

Sardar Paint & Oil Works, Opp. Imperial Bank, Abdul Rahman St.

Shivji, A. & Co., 130 Nagdevi St.

Shoorji Vallabhdas Colour Co., Samuel St , Vadgadi.

United Oil & Chemical Works Jenabhai Building, Masjid Bunder Rd.

Wacha, Doshi & Co , Abdul Rehman Street.

Madras

Reeves & Sons, Ltd., 19-20 Lingha Chetty St.

RAW FILM MERCHANTS

Bombay

Agfa Photo Co., Canada Building Hornby Rd.

Habib Kara Bhimji, 144 Samuel St.

Kodak Ltd., Kodak House, Hornby Rd.

Mangalbhoy and Co., Ismail Building Churchgate St.

Mistry Raw Film Distributors, 204 Hornby Rd.

Mitsui Buseen Kaisha, Kitab Mahal, Hornby Rd.

Wellington Ward Ltd., Cook's Building, Hornby Rd.

Calcutta

Agfa Photo Co., Chittaranjan Avenue South.

Kodak Ltd., 17 Park St.

Mangalbhoy and Co., 82 Shambhunath Pandit St., P. O. Elgin Rd.

Wellington Ward Ltd., Tower House, Chowranghee.

Lahore

Kodak Ltd., The Mall.

Madras

Agfa Photo Co., 26 Mount Rd.

Kodak Ltd., 2-155 Mount Rd.

Mangalbhoy & Co., 30 Mount Rd.

Wellington Ward and Co., Ltd., 2/3 Woods Rd. Mount Rd.

Delhi

Agfa Photo Co., Delhi Gate.

TRAILERS

Bombay

The Trailor Bureau, Bombay, 14.

TYPEWRITER REBUILDERS

COMMERCIAL BUILDINGS

THE MALL LAHORE

PHONE 5049

STOCKISTS OF

All Makes of Typewriters and Repairing Specialists.

BUYER'S GUIDE

(FOREIGN)

AMERICA

Acoustical Products & Service

Amplion Products Corp., 38 West 21st St., N. Y. C.

Celotex Corp., 919 No. Michigan Ave., Chicago.

Ferro Building Products Co., 360 Laxington Ave., N. Y. C.

International Theatre Accessories Corp., 1600 Broadway N. Y. C.

R. C. A. Manufacturing Co., Camden N. J.

Western Electric Co., 195 Broadway, N. Y. C.

Adaptors, Carbon

Ashcraft Automatic Arc Co., 1951 S. Vermont Ave , Los Angeles, Cal.

Blue Seal Products, Inc. 264 Wyekoff Ave , Brooklyn N. Y.

Continental Theatre Accessories, Inc., 325 W. 44th St. N. Y. C.

National Theatre Supply Co., 90 Gold Street N. Y. C. (Branches in principal Cities).

Adapters, Incandescent Projection

Good-All Electric Mfg. Co.. Ogallala Neb.

International Projector Corp., 90 Gold St., N. Y. C.

Adapters, Lens

Fearless Camera Co , 8572 Santa Monica Blvd , Hollywood, Calif.

Golde Mfg. Co., 1728 N. Damen Ave., Chicago, Ill.

Good-All Electric Mfg., Co., Ogallala, Neb.

International Projector Corp., 90 Gold St., N. Y. C.

Air Purifiers

American Air Filter Co., 1st & Central Aves. Lonisville, Ky.

Davies Air Filter Corp., 390 Fourth Ave., N. Y. C.

Ozone Air, Inc., 308 Monroe Ave., Grand Rapids, Mich.

Amplifiers

Amplifier Engineering Co., 49 Church St. Boston Mass.

Amplion Products Corp., 38 West 21st Street, N. Y. C.

Blue Seal Sound Devices, Inc., 723 Seventh Ave , N Y.

Cinema Sound Equipment Co., 8572 Santa Monica Blvd., Hollywood Caf.

Elec-Tro-Fone Corp , 2490 University Ave., St. Paul Minn.

Good-All Electric Mfg., Co., Ogallala, Neb.

Mellaphone Corp., 65 Atlantic Ave., Rochester N. Y.

Motiograph, Inc., 4431 W. Lake St., Chicago.

R. C. A. Manufacturing Co. Inc., Camden, N. J.

Radio Industries of Canada Ltd., 120 Fort St., Winnipeg.

Royal Zenith Sound Projectors, Inc., 33W. 60th St., N. Y. C.

Western Electric Co., 195 Broadway, N. Y. C.

Batteries

Edison, Thomas A. Inc., Edison Storage Battery Division, West Orange, N. J.

Electric Storage Battery Co., 19th and Allegheny Aves., Philadelphia.

Willard Storage Battery Co., 246 E. 131st St., Cleveland, O.

Cameras, Parts and Supplies

Agfa Ansco Corp., 29 Charles St., Binghamton, N. Y.

Akeley Camera Co., 175 Varick St., N. Y. C.

Bell & Howell Co., 1803 Larchmont Ave., Chicago.

Camera Supply Co., 1515 N. Cahuenga Ave., Los Angeles.

Consolidated Theatre Supply Corp., 1600 Broadway, N. Y. C.

Debrie, Andrie, Inc., 115W. 45th St., N. Y. C.

DeVry, Herman A. Inc., 1111 Center St., Chicago, Ill.

Eastman Kodak Co., (16.m.m) Rochester, N. Y.

Fearless Camera Co., 8572 Santa Monica Blvd , Hollywood, Cal.

Goerz American Optical Co., 317E 34th St., N. Y. C.

Hollywood Camera Exch., 1600 N. Cahuenga Ave., Los Angeles.

Mitchell Camera Corp., 665N. Robertson Blvd., W. Hollywood, Calif.

Peterson's Camera Exchange, 356 So. Broadway, Los Angeles.

Zeiss, Carl, 485 Fifth Ave., N. Y. C.

Carbons

Carbon Products Co., Lancaster, Pa.

Carbon Products, Inc., 324 West 42nd St., N. Y. C.

Duhem M. P. Mfg. Co , 135 Hayes St., San Francisco, Cal.

Mole-Richardson, 941 N. Sycamore Ave., Hollywood, Calif.

Motion Picture Lighting & Equipment Corp., 244 W. 49th St., New York, N. Y.

National Carbon Co., Inc., Carbon Sales Division, Cleveland, O.

Wholesale Supply Co., 1047 N. Wilcox Ave., Los Angeles, Cal.

Cement, Film

Bell & Howell Co., 1803 Larchmont Ave., Chicago.

Blue Seal Products, Inc., 264 Wyckoff Ave., Brooklyn, N. Y.

Duhem, M. P. Mfg., Co., 135 Hayes St., San Francisco, Cal.

Eastman Kodak Co., Rochester N. Y.

Newmade Products Corp., 427 W. 42nd St., New York, N. Y.

Rosco Laboratories, 367 Hudson Ave., Brooklyn, N. Y.

Cleaning Systems, Theatre

American Air Filter Co, 1st & Central Aves., Louisville, Ky.

Invincible Vacuum Cleaner Mfg, Co., Dover, O.

Cooling, Heating and Ventilating Systems

Air Condition Engineering, 1523 E. 9th St, Los Angeles.

American Blower Corp, 6000 Russell St., Detroit.

American Heating & Ventilating Co., 1505 Race St., Philadelphia, Pa.

American Refrigerating Systems, Inc., Wisconsin Rapids, Wis.

Atmospheric Conditioning Co. Broad & Chestnut St., Philadelphia, Pa.

General Refrigeration Sales Co., 120 Shirland Ave., Beloit, Wis.

Ozone Air, Inc., 308 Manroe Ave., Grand Rapids, Mich.

Supreme Heater & Ventilating Corp., 1915 Pine St., Louis.

Ventilating Products, 2800 Cottage Grove, Chicago.

Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.

Editing Machines, Film

Associated Screen News, Ltd., Western Ave., at Decarie Blvd., Montreal, Canada.

Bell & Howell Co., 1803 Larchmont Ave., Chicago, Ill.

Debrie, Andre, Inc., 115W. 45th St., N. Y. C.

Duhem M. P. Mfg. Co., 135 Hayes St., San Francisco, Cal.

Fearless Camera Co., 8572 Santa Monica Blvd., Hollywood, Cal.

Moviola Co., 1451 Gordon St., Hollywood, Cal.

Reeves, Art, 645 N. Martel Ave., Hollywood, Calif.

Ruby Camera Exchange, 729 Seventh Ave., New York, N. Y.

Generators

Amplifier Engineering Co., 49 Church St., Boston, Mass.

Cinema Sound Equipment Co., 8572 Santa Monica Blvd., Hollywood, Cal.

Cinema Studios Supply Corp., 1438 N. Beachwood Dr., Los Angeles, Cal.

Continental Electric Co., Church St,. N. Y. C.

General Electric Co., Schenectady, N. Y.

Good-All Electric Mfg. Co., Ogallala, Neb.

Westinghouse Electric & Mfg., East Pittsburgh, Pa.

Lenses, Motion Picture Camera

Bache, Semon & Co., 636 Greenwich St., N. Y. C.

Bass Camera Co., 179 W. Madison St., Chicago.

Bauch & Lomb Optical Co., 935 St., Paul St., Rochester, N. Y.

Bell & Howell Company, 1803 Larchmont Ave., Chicago.

Debrie, Andre, Inc., 115W. 45th St, N. Y. C.

Eastman Kodak Co , (16 m.m.) Rochester, N. Y.

Fearless Camera Co., 8572 Santa Monica Blvd., Hollywood, Cal.

Gennert, Inc., G. 20W. 22nd St., N. Y. C.

Goerz American Optical Co., 317 E. 34th St., N. Y. C.

Meyer, Hugo & Co., 245W. 55th St., New York, N. Y.

Mitchel Camera Co., 665N. Robertson Blvd., W. Hollywood, Cal.

Wollensak Optical Co., 872 Hudson Ave , Rochester, N. Y.

Zeiss, Carl, 485 Fifth Ave., N. Y. C.

Lenses, Projection

Bache Semon Co., 636 Greenwich St., N. Y. C.

Bausch & Lomb Optical Co., 935 St., Paul St., Rochester, N. Y.

Bell & Howell Co., 1803 Larchmont Ave., Chicago Ill.

Chicago Stage Lighting Co., Inc., 115W. Hubbard St., Chicago Ill.

Debrie, Andrie, Inc., 115W. 45th St., N. Y. C.

Frese Optical Co., 827 S. Flower St., Los Angeles.

Goen American Optical Co., 317 E. 34th N. Y. C.

Guercio & Barthel Co., 908 S. Wabash Ave., Chicago, Ill.

Mellaphone Corp., 65 Atlantic Ave., Rochester, N. Y.

Meyer, Hugo & Co., 245W. 55th St., N. Y. C.

Motion Picture Accessory Co., 2200 S., Vermont Ave., Los Angeles.

Motion Picture Lighting & Equipment Corp., 244W. 49th St., N.Y.C.

Trans-Lux Daylight Picture Screen Corp., 1270 Sixth Ave., New York, N. Y.

Zeiss, Carl, 485 Fifth Ave., New York City.

Lighting

Cinema Studios Supply Co., 1438 N. Beachwood Dr., Los Angeles.

E-J Electric Installation Co., 227 E. 45th St., N. Y. C.

Hoffman-Sons, 387 First Ave., New York, N. Y.

Kliegl Bros., Universal Electric Stage Lighting Co. Inc., 321 W. 50th St., N. Y. C.

Mole-Richardson, Inc., 941 N. Sycamore Ave., Hollywood.

Motion Picture Lighting & Equipment Corp., 244 W. 49th St., New York.

Newmark, Morris & Brothers, 1814 Ludlow St., Philadelphia, Pa.

Sunlight Reflector Co. Inc., 226 Pacific St. Brooklyn, N. Y.

Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.

Wohl Lamp Co., 55 E. 11th St., N. Y. C.

Lighting Equipment, Studio

Century Lighting Equipment, Inc., 419 W. 55th St., N. Y. C.

Cinema Studios Supply Co., 1438 N. Beachwood Dr., Los Angeles, Calif.

E-J Electric Installation Co., 227 E. 45th St., N. Y. C.

Kliegl Bros. Universal Electric Stage Lighting Co. Inc., 321 W. 50th St., N. Y. C.

Motion Picture Lighting & Equipment Corp., 244 W. 49th St., New York, N. Y.

Mole-Richardson, Inc., 941 N. Sycamore Ave., Hollywood.

Sunlight Carbon Arc Corp. 1246 Corp, W. 6th St., Los Angeles.

Westinghouse Electric and Mfg. Co., East Pittsburgh, Pa.

Lights, Flood

Century Lighting Equipment, Inc., 419 W. 55th St. N. Y. C.

Great Western Stage Equipment Co., 817 Holmes St., Kansas City, Mo.

Incandescent Lamp Dept. General Electric Co., Nela Park, Cleveland, Ohio.

Mole-Richardson, Inc. 941 N. Sycamore Ave., Hollywood, Calif.

Motion Picture Lighting and Equipment Corp., 244 W. 49th St., New York, N. Y

Lights, Spot

Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. C.

Mole-Richardson, Inc., 941 N. Sycamore Ave., Hollywood, Calif.

Motion Picture Lighting & Equipment Corp., 244 W. 49th St., New York, N. Y.

Reflector and Illuminating Co., 1431 W. Hubbard St., Ave., Chicago.

Wohl Lamp Co., 55 E. 11th St., N. Y. C.

Make-up Goods Manfs. & Merchants

American Perfumer's Laboratories, Inc. 114 St., 5th Ave., New York City.

Ene Laboratories, Inc., 57 Park Row, New York.

Factor's, Max Make-up Studios, 1666 N. High Land Ave., Hollywood, Cal.

Hess Perfume Co., The, 140 Edinburgh St., New York

Janay Facial Products Corp. Fla. St., Petersburg, (Complete line.)

Miner's Inc., 40 E. 20th St., New York, (Grease Paints, Rouges etc.)

Newark Mask Co., Inc. (Grease Paints) N. J. Irvington.

OXZYn Co., 154, 11th Ave. New York.

Stein M. Cosmetic Co., 430 Broome, New York.

Microphones

Atlas Sound Corp., 1451, 39th St., Brooklyn, N. Y.

Brush Development Co., E. 40th St., & Perkins Aves., Cleveland, O.

Miles Reproducer Co., Inc. 112 W. 14th St., N. Y. C.

Pacent Engineering Corp., 79 Madison Ave., N. Y. C.

Radio Receptor Co., 106 Seventh Ave., N. Y. C.

Shure Brothers, 225 W. Huron St., Chicago, Ill.

Western Electric Co., 195 Broadway, N. Y. C.

Projectors, Portable

Ampro Corp. (16m.m.) 2839 N. Western Ave., Chicago, Ill.

Associated Screen News, Ltd., Western Ave., at Decarie Blvd., Montreal.

Auditone Co., 23 South Jefferson St., Chicago, Ill.

Duhem M. P Mfg. Co., 135 Hayes St., San Francisco, Cal.

Good-All Electric Mfg. Co., Ogallala, Neb.

International Projector Corp., 90 Gold St., N. Y. C.

Moviola Co., 1451 Gordan St., Hollywood, Calif.

R. C. A. Manufacturing Co., Inc. Camden, N. J.

Royal Zenith Sound Projectors, Inc. 33 W. 60th St., N. Y. C.

Projectors, Theatre

Consolidated Theatre Supply Corp., 1600 Broadway, N. Y. C.

Elec-Tro-Fone Corp., 2490 University Ave., St., Paul, Minn.

International Projector Corp., 90 Gold St., N. Y. C.

Mellaphone Corp., 65 Atlantic Ave., Rochester, N. Y.

Motiograph, Inc., 4431 W. Lake St., Chicago.

Motion Picture Accessory Co., 2200 S. Vermont Ave., Los Angeles.

R. C. A. Manufacturing Co., Inc. Camden, N. J.

Royal Zenith Sound Projectors, Inc. 33 W. 60th St., N. Y. C.

Properties, Studio

Cinema Props. Co., 6161 Santa Monica Blvd., Los Angeles, Cal.

Cinema Studios Supply Corp., 1438 N. Beachwood Drive, Los Angeles, Cal.

Recorders, Disc

Audio Research, Inc., 105 E. 16th St., N. Y. C.

Cinema Sound Equipment Co., 8572 Santa Monica Blvd., Hollywood, Cal.

Columbia Phonograph Co., 1776 Broadway, N. Y. C.

Decca Recording Laboratories, 666 Lakeshore Dr., Chicago, Ill.

Gates Radio and Supply Co. Quincy, Ill.

R.C.A. Manufacturing Co. Inc. Camden, N. J.

Recorders, Film

Blue Seal Sound Devices, 723 7th Ave., New York, N. Y.

Canady Sound Appliance Co., 19570 S. Sagmore Rd. Rocky River P. O. Cleveland O.

Cinema Sound Equipment Co., 8572 Santa Monica Blvd., Hollywood, Cal.

Fearless Camera Co., 8572 Santa Monica Blvd., Hollywood.

Gates Radio Supply Co., Quincy, Ill.

International Theatre Accessories Corp. 1600 Broadway, N. Y. C.

R. C. A. Manufacturing Co. Inc., Camden, N. J.

Reeves, Art. 645 N. Martel Ave., Hollywood, Cal.

Reflectors

Curtis Lighting, Inc., 1123 W. Jackson Blvd., Chicago, Ill.

Fish—Schurman Corp., 250 E. 43rd St., N. Y C.

Kneisley Electric Co., 3852 Waston Ave. Teledo, O.

Morelite Co., Inc., 600 W. 57th St., N. Y. C.

Rewinders

Automatic Film Rewinder, Harrisburgh, Pa.

Bell & Howell Co., 1803 Larch Mont Ave., Chicago.

Chicago Cinema Products Co., 1750 N. Springfield Ave., Chicago.

Dyke Cinema Products Co., 133-12 228th St., Laurelton, N. Y.

Film Automatic Machine Corp., 17 Nelson St., Bloomfield, N. J.

Fulton, E. E. Co., 1018 S. Wabash Ave., Chicago.

Goldberg Bros., 3500 Walnut St., Denver, Colo.

Golde Mfg. Co., 1728 N. Damen Ave., Chicago, Ill.

Motion Picture Accessory Co., 2200 S. Vermount Ave., Los Angeles.

Slipper, J. & Co., Ltd., 1968 S. Vermont Ave., Los Angels, Cal.

Wenzel Co., 2059 S. State St., Chicago, Ill.

Williams Brown & Earle, Inc. 918 Chestnut St., Philadelphia.

Scrap Film Buyers

Cellofilm Corp., Wood-Ridge, N. J.

Eastman Kodak Co., Rochester, N. Y.

Hewes-Gotham Co., 520 W. 47th St., N. Y. C.

Screens

Colonial Curtain Co., 23 E. 20th St., New York, N. Y.

Da-Lite Screen Co., Inc. 2723 No. Crawford Ave., Chicago.

Hurley Screen Co., Inc. 24-15 43rd Ave., Long Island City, N. Y.

Mercury Light Sound Screen Co., 57 Linden Ave., Long Beach, Calif.

Minusa Cine Screen Co., 2665 Delmar Blvd., St., Louis, Mo.

Ortho-Krome Screen Co., Salisbury, Md.

Theatre Screen Corp., Roosevelt, N. Y.

Splicing Machines

Duhem M. P. Mfg. Co., 135 Heyes St., San Francisco Tal.

Dyke Cinema Products Co., 133-12 228th St., Laurelton, N. Y.

Film Automatic Machine Corp. 17, Nelson St., Bloomfield, N. J.

Slipper, J. & Co., Ltd., 1968 S. Vermont Ave., Los Angeles, Calif.

Wenzel Co., 2059 S. State St., Chicago, Ill.

ENGLAND

Cinematograph Apparatus

Austin Edwards Ltd., Warwick.

British Thompson-Houston Co., Ltd., Aldwych W. C. 2.

Ensign Ltd., Ensign House, 88/9, High Holborn, London, W. C. 2.

Films & Equipments Co., Ltd., 145 Wardour St., London W. I.

G. B. Equipments Ltd., Film House, Wardour St., London.

H. O. Rugby, London Office, Crown House, London.

Kalee Ltd, 60/66, Wardour Rd., London, W. 1.

Kodak Ltd., Kingsway, London, W. C. 2.

K. C. A. Photophone Ltd., Electric House, Victoria Embankment, London, W. C. 2.

Salford Electrical Instruments Ltd, Magnet House, Kingsway, London, W. C. 2.

Sperry Gyroscope Co., Ltd., Brentford, Middlesex.

Vinten Co, Wardour St., London, W. 1.

Western Electric Co., Ltd., Bush House, Aldwych London, N. W. 2.

GERMANY

Cinematograph Apparatus

A E. G. Abt, Kinobedraf, S. O. 36 Hoffmannster 19-23.

'Agfa' Kine Films 4 Farb. S. W. 68, Friedrichster, 8.

Allgemeine Electricitats Gesellochaft, Berlin N. W. 40, Friedrich-Karl-Ufer.

Askania Werke Berlin—Friedenan Kaiserallee.

Erko Machinenbauges, Erdmann and Korth, N. 31 Strelitzerstr 58.

Eugen Baur G.m.b.H. Stuttgart-Untertuekheim.

Nitzsche A-G. Lipzig, C. I.

Otto Perutz Trockenplattenfabrik, Munchen, G.m.b.H. Munchen NW 2, Da.

Pala-Photowerk G.m.b.H. Heilbroun.

Siemens and Halske, A-G. Berlin-Siemensstadt.

Ufa-Handelsges, m.b.HS.W. 19 Kransenetr 38-39.

Zeiss Ikon A-G. Dresden-A. 21, Scnandaue Strasser.

JAPAN

Cinematograph Apparatus

Messrs. Oriental Photo Industrial Co., Ltd., 660, Nishiochiai, 2 chome, Yodobashiku, Tokyo.

Messrs. R. Konishi & Co., Murochi, 3 chome, Nihonbashiku, Tokyo.

Messrs. Asahi Photo Industrial Co., Ltd., 163, Asadamachi, Hamamatsu.

Messrs. Elmo & Co., 3, Sanno, Nishiniokicho, Nakaku, Nagoya.

Messrs. Okamato and Co, Ltd., 3, Ginza, 2 chome, Kyobashiku, Tokyo.

Messrs. Naigai Shoji K. Kaisha, Osaka Shoshen Building, Uchishaiwaicho, Tokyo.

B. Banno Shokai, Utsubo Kitadori, 3 chome, Nishiku, Osaka.

ITALY

Cinematograph Apparatus

Agfa-Foto-Soc. An. Ptodotti Fotogra, phici, Millano. (8-31) Piaza Visuvio19.

Cinemeccanica (S. A.) Via Vitruvio 35 Millano.

Film—Fabbriche Riunita. Piazza F. Crispi 5 Millano.

Fotoprodotti Gevaert Soc. An. Italiana Largo Dario Pini 73, Torino.

Kodak Soc. An.—Via Vittor Pisani.

Leopizzi Michele e C.—Via F. Casati 9 Millano.

Matinverno P.—Via Melzo 13 Millano.

Mercucci Ing. S.—Via G. Uberti 7 Millano.

Microtecnica S. A.—Via Canova 5 Torino.

Officire A. Prevost e C.—Via V. Forcella 9 Millano.

Pecchinotti Alfredo—Via Panzani 13 P.P. Firenze.

Pion Pio—Via Rovereto 3 Millano.

S.A.R.E.S.—Societa Auomina Registrazione Edizioni Sonore—Via Maloja 8 Millano.

FRANCE

Cinematograph Apparatus

Breton R. av Simon Bolevar, 72 Paris.

Cinelux-av, Percier 5 Paris.

C. T. M. Co., Paris.

Debrie Co., Paris.

Duclaux C. rue Richer 2 Paris.

Film Ozophone (Le), av. Percier 5 Paris.

Hugon Films, av. des Champs Elysees, 78 Paris.

Pathe-Baby, Eue Lafavette 20 Bis Paris.

Western Electric, bd. Hanssmann, 1 Paris.

BELGIUM

N. V. Gevaert Photo-Producten Antwerp.

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THE ART OF DIRECTION

(By Syed Munawar H. Kasim)

CINEMA THE MONSTER-HEAD

The cinema is a Monster, with a million-and-one heads, which is to be controlled by a single charmer called, ' The Director ' .

Those days have not very rapidly gone-bye, when-, " The Serpent of the Theatre, Sucked the blood of Chekov (Moscow) " .

Cinema has no afinity with Literature, while-, " The Unliterary Theatre is the only genuine form of Theatrical-Art, " states Komisarjev sky.

The Dialogician and the Story-Wright :—

As far as Literature is concerned the medium of the Press and Paper is sufficient, but why molace the character of the Cinema or the Theatre.

That is not Theatre nor Cinema, which hath no interest of its own independent of words and verses, for I very well remember the impression of a renowned American Director, whose visiting of Theatres in Moscow, although he never knew the language, in which the plays were acted, was the most exciting period of theatre-going he had ever known. I also remember my olden days when, as a kiddy, I used to see Silent Pictures with superimposed Titles which, inspite of my immature faculties of education and brain, I could easily understand and pass such time in good liesure in equal harmony with the flow of such stories from the pictorial feelings and emotions of the Artistes. The few French, German and Russian pictures, that I have chanced to see, have similar challenge to make, They depend little on words, but much on the worth of Direction and value of their performance by the artistes. In their sight, this medium of expression, through gesticulation is no less than Literature ilself.

I do not absolutely condemn the idea of dialogues in an Indian Picture but, to some extent, I am reluctantly obliged to declare that unnecessary highsounding phrases, with no clocial improt on the subject are all futile and have no interest for the Screen.

I have seen that our Storywrights and Dialogicians are very proud of demonstrating their skill as literatures through adverbial dialogues, that may be quite unwanting for the screen, unfortunately never knowing the possibilities and impossibilities of the medium concerned. They think that their words possess some independent life of their own as the words of a novilist, which is absolutely false notion. They do not know that instead of words, the Director has to express himself through Montage, while if at all, certain facts of the story remain eluded without words, such words

should be malifluent, direct and simple, for they are to be spoken by human figures, though only living in appearance, on the screen. But still who will deny that such figures are infact phantoms and not real human beings ?

As living beings they are taught by the Director before the camera and artificial lights, gesticulations and facial expressions, tone of voice, pause and action, grouping and isolation of words, to heighten the value of events for a correct narrative of the story than to expound, at this total cost, the dialogician for his mastery over words of a poetic kind. No particular strength is desired to be sought in such threading of words into well sounding phrases on the screen. The screen is itself a medium of expression as the medium of words and speech. Screen is more elaborate and crystle in ennunciation than mere words.

The possible controversy that could arise in your mind my reader would be, that in the presentation of subjects of a talkitive kind, it is quite impossible to bid farewel to the use of words on the Screen. True you are, but why meddle in such affairs. Havn't you any Subjects best suited for the Screen only ! Leave such Subjects for the Press, where the Writer may record his expressions in words, the style of such person's living, behaving and talking as much as they may, better all in words, "black-and-white" than dismantle the face of the Screen and break chords of the microphone with such frailties. The talking sense of any type, time or period is impossible to describe skilfully on the Screen through words, as they carry much weight of imagination as read through, still less as heard, and, still less as seen in shape on the Screen, because the human understanding in triple gets embazzled.

More-over, the words that a dialogician happens to incorporate into running dialogues after deep study and observation of certain characters may not be possibly portrayed in equal strength by an artiste of whatever repute he may be, and his efforts as a Wright may be contemi-nated. Could you figure out, as to how many as the renowned scholars have achieved success on the screen ? Could you tell me as to how many of the best Prose or Novel-wrights of India have been garlanded or awarded for successful versification ot their works on the screen ? My dear this job is well suited to them. Let them serve the Indian Press, the Book and the Library ; we have something to do for the Indian Screen which has a way of its own. This medium is apart from Books and their Dictionery of words. Our's is the visual Dictionary of Feelings and Emotions of man in all walks of life ; but the best selected theme of such emotions for the screen is the Drama of Feeling and Sensation.

THE ARTISTE

If we consider this vast World just a " Stage ", on which we are performing our roles, then no one can deny that we are artistes ; but hither whatever we do is inborn and creative. Whatever we propose to do may be disposed. Our schemes and plans may be conteminated. At the time of adversity a single event may turn our wheel of fate to entuned gaiety. This being natural, and a life unplanned and involuntary, we cannot suppose ourselves to be above the average rank of humanbeings. We cannot call ourselves as Artistes working on the Stage of Life, for there is no definiteness in our deeds and actions. We are imperfect and incapable of doing what we think we can. Only he is the true Artiste who would do what he is destined, by his Director, to do. Only he can be a true Artiste who has in exactness previewed the story of his life ; and who has the power enough to recreate in equal strength any of the events of his life forthcoming, which is impossible who would shed a natural tear-drop as if on the actual death of his only son, who may be still living, laughing and playing by his side ? Who would dig the grave of his deceased wife of a kindred in mournful dispair as she or he stands by his side laughing ; and above all, who would die for the sake of commanding a certain event of your life ebruptly come to a close to be called an artiste on the stage of life to be called Artistes. There is nothing in our hands nor in our knowledge here that we do on the 'Ought-to' plan of doing things. They are automatic, natural and involuntary, and this is no Art.

So, can all men and women become artistes ? Yes ! certainly so, if they know their characters and events of life prior to their sway and have accustomed themselves to such doings in full force, even if desired to display such feelings out of the renowned law of Action and Reaction ; but to practise this Art on events of this life is impossible, though this education can count upon the qualifications of a person striving to become an one. He should devote himself to the study of objects arround him and cultivate the habit of reading faces of people that come into contact with him in different moods. He should practise Thought-control, thus, restricting from laughing or weeping at will and vice versa. He should practise Introspection. He should be conscious of his doings, their impression on his nervous system. He should drill the muscles of his face such, that they become prominent and serviceable to him at will. Are such men rare in the World ? No ! You can find them in Schools, Factories, and Slums. Their sign is that they are lazy They are crafty. They are cunning. They know how to conceal their feelings. They know the art of Cheating in the face of a school Teacher or a Factory Supervisor. They know the Art of making false Loves. Survey through their history, they would have escaped hundred and one

grotesque events, though slyly escaped. They would be fond of meeting people nicely with a smile on their face. They would be very talkitive, at times when given to speak on their deeds past. They are very expressive, direct and ready-witted. The ugly among them know the art of beautilying their tone of speech and selection of words, while the handsome and good looking among them, know how to make bad faces at the time of backbitting others. So easily you can get such people from the common lot and among well behaved Societies, several currupted culprits that have been outcast; and several of them, among boys and girls, who are practically in every corner of India brought up on these lines for the sake of earning name, fame and money.

Now as these people reach this destination of Filmdom where such qualities are considered to be qualifications, their time to pose in the contrary begins. As accustomed to the art of cheating, and, when practically chips of the same block hoard up at one point, they have no escape from each other if they exercise their routine here too. They begin to talk little and rather not at all; and therefore begin to look proud, mean and selfish, which now unfortunately, they are not. This habit lost, they are polished. All energies of cheat, brought into play, being calmed down, they now become the seat of their meditation for which consideration they find their consciences rend their heart. They become, "each of them". self centered and self-posssssed. Their future is brightened. They begin to take part in goody things, but alas "That man is more prone to mistakes for his past habits and follies in life". Some fits do capture them at intervals, which is customary to all men of any caste, colour or creed. Thus they become better than an average man of society, having mastered themselves, their will and person to act rightly justifying the cause of existence, thus becoming a message to the society in shape of untimely Smiles and Tears through the Silver-Screen.

THE MAKEUP MAN

The man of no artistic conception, but artistic temprament. Meekish, untidy, doudily, dressed though calm and quiet at work, but a vain boaster at the time of signing with the Producer. A mere waster of time and property of the company. His costly sticks, rouge, pencils and eyelashes are very easily misplaced or lost. He can easily sweat labouring on a female face for an Extra roll. You will find him a man of frequent smiles and a sculion of good humour with girls of extra service, but alas, with artistes in-chief he will prove to be a tremulous fellow. Few know, what particular colour would Chiefly suit to that day's work under artificial or natural lights; and this they would never enquire from the Cameraman or care to pursue through Rushes of a previous day's work for

rectification of progress. They have their own queer ways of mostaching, shading, wrinkling, retouching and penciling a face, rapidly to arrive at, "Ready-with-make up",—to growl to the Assistant-director.

"She has got a greezy skin, all rouge skips away readily from her cheek. Keep on, Sir, I shall myself attend to her requirements on the set", would be his complaint and remedy sugared with personal sacrafice for the sake of Director and that pretty greezy face!

Look into his past experience, he would tell you that he was a side-hero once in Sharda, and that when Talkies crept in, he had to resume his Job in the welding or Leather Factory until atlast, he was compelled by such and such.........the name of some renowned personage to that time.........say, Mr.XYZ, compelled him for a prominent roll, which he refused as he didn't like to work in talkies, therefore, if at-all this Mr. XYZ required him to be with with-him he said he would serve as a make-up-man, which too he only accepted for the (Mr. XYZ) remembered that it was he, this make-up-man, who had first made up his face as a new comer in the line.

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THE ASSISTANT DIRECTOR

Merely a designated clown, who has to satisfy the Director with the upkeep of continuity and the requisition of property. Most of them roudy and ostentatious. Growling here, growling there with-in the range of Director's easy-hearing, but to no avail. At all times ready to comfort his Director with a cheer or a chair whispering a few words, against the Production chief, in his sensative ears. He is a man who knows something of all departments, but never master of even one. This incomplete and imperfect specimen piece of a human being given to help and support the Director. Can you expect any good out of his imperfections? Can he reduce the worries of a Director in sooth? Can he be relied upon with a blind faith? no! He must be keenly watched upon. At every step alarmed to arrange, do or undo things by the Director. He is another enigma with-in the difficulties of a Director to solve. He is a man of endless knots which the Director has to release at every step; but you know a knot opened leaves a fold behind.

If an Assistant has to please any of the members of his Team, he has a hundred and one ways with him; but if offended, and bent upon taking vengence upon any of his co-workers he has no plan on hand.

The mistake of an Assistant is unforgiveable. Forgetfulness is no excuse with him. He is the Ready-reference of the Director. He has no suggestions to make, but boil his

heart within himself, and his brain to get fried as that of the sheep. He has many ideas as an Assistant, but when given to do independently he finds his creative thoughts vanquished and gone for all. There are certain good Assistants, but they acquire airs of becoming Directors themselves. It are they, who take little interest in doing their work honestly. They become cheaters in the sight of the Director. In such circumstances the Director has none to rely upon. His responsibilities increase. His faith is lost. His health is jeopardised. He finds himself plunged in despair, for he has, both to plan and to do with a view to remember things. Thus his creative energies are put to naught. He begins to do things as if under compulsion and never as a true Artist, or a Painter. Infact, whatever is created peace-meal on the studio-floor or in out-door-localitions by the Director, the Assistant has to become a Ready-Recknor and a Memoir.

He is a man of general knowledge. A good Counseller; a sensible creature, with good education and breeding. He should know the rudiments of Society. He should be energetic, studious, steadfast and adventurous; fond of Nature-study, reading and writing better a Photographer or an Artiste, but must have had some schooling. He should possess a brain that can easily learn. He should possess a heart that never very easily gets bruised or offended. He should be patient. A man with a Private Diary of his own to write in his spare moments of rest and peace. A man of honesty, and good humour. But alas, such men are extinct, such students are rare, such enthusiasts are few, such natures are fled, such instincts are dead, such honesty is gone, such self sacrifice and devotion is conteminated and expunged. Good Assistants do never aspire to become Directors, for they know their job well, which none else can dare do instead. The gap of a good assistant can rarely be filled. They should better do justice with the Industry by remaining as that, after the unequalled style of Russian School of Cinematography, for only, thus their need can be realised, or else, any Tom, Dick, Harry could fill in this Clerical-job.

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THE CAMERAMAN

The man on the camera, responsible to load and unload the magazine with care in the dark room. The man responsible to thread Raw-Film in the camera: The man with a veriety of Lenses, Filters and Gauzes. He has a good sense of lighting and composition of shots. Although assisted by one or two assistants to check the Diaphragm and Focus etc., the sole responsibility lies on his personal shoulders. most of them are meeklings. They are unable to shoulder the camera for a shift from one angle to the other No face is without being Pictorially Defficient in his sight. The better the faec the more he has to demonstrate its lackings. The result being excellent, the whole credit goes to him. On the sets he has much to remonstrate. At work never in favour of the Director. Change the Camera angle, and he is sure to waste a good deal of your time. He has so many complaints against artistes for their unsteady gesticulations before the camera at the time of lighting, the Director for his changing ideas, the Art-director for his uneven work of Architect, the painter for his wrong selection of colours and stencils etc The most he fears is the Trolly-movements, the Tilt and Pan of the Camera. His camera-choke is a curse for the Director. His microphone difficulty is great problem. The aesthetics of the artisites and such other team of the Director is devitiated through his unsatisfactory technique. He is unconversant with the Dynamic sub-division of shots, which are always devised by the Director, but he would always insist that a particular set of shots could be taken fast in only one just to avoid certain technical difficulties. he can resist all pains of hard labour, but just a few unpolite words would destroy his pafience,puff him with anger, and make of him a criminal. The Indian camera man is very jealous of foreign cameracraft. He craves for such set-ups which have been fraction of his study in foreign pictures, but such shots are rarely taken in our studios. He has improved much in the quality of Close-ups, but alas this quality still remains restricted to the Close-ups of Starlets only. His long shots are very poor, and for this he has hundred and one excuses to make insufficiency of lights and soiled wide-angle lense etc.

He is very much interested in Cine-color or Technicolor photography, but alas he has to eat his heart in dismay, sighing day-in and day-out, to give a chance to the foreigners to laugh at his Queer achievements.

He knows all about Illusion, but has seldom given a Par-excellent result.

THE STUDIO MANAGER

There are scores of Film-production Companies which have cropped up in this Artful-LAND, since the advent or the Cinema. Majority of them are unstudio-owned. They depend upon the mercy of Studio-owners to avail facilities of shooting, then, the Setting-master, the Painter and the Studio Manager They are to be nicely treated, befriended and sometimes also bribed against swords of "No", "Impossible", and "Sorry".

You spend three hours on a "shot", which is just ready to be taken in five minutes, but the Time is up, his "strictness" is brought into force. The "Main" is set off. If complained to the Boss, the Boss is always unoffended. On the number of such complaints, against his strict behaviour, depends his lot of increament of pay, respect and his honour in the sight of his Boss. He is respected, despite that people hate him. He is very reserve, very proud and quite uneasy to mix-with. The studio-staff fears him. Most of them are ugly, fatty, noisy, unreasonable, crude, unfair and unprotested. They have little apethet for Art. They are away, away from the adoration of beauty. They have never loved and are unloved by the studio-society. They are the poison for the Independent Producer.

THE LIGHTICIAN

The man always plunged in despair. He peeps at every movement of the staff from above, unobserved. His eyes serve him as the spy hole in a theatre-curtain watching at and reading the Psychology of the mass working on the studio floor. The few ground-managers of light may be of little use to the Cameraman, for they have been seldom shouted at by him. These fellows know their job well. They depend on the instructions of the Cameraman or their Incharge, whose name is seldom flashed before the spectators, but I tell you they are very crafty. They know what happens behind the sets. Matrimonial developments if any among the stars are always first broadcast by these eagle-sigh nincumpoops. They may forget to reach home to stiffle their children in pain, but their memory in the upkeep of local studio records of corruption are always well nigh their heart. They are very generous, kind hearted, studious, wakeful, steadfast, energetic and ready witted. Every now and then an accident or too at the price of their life is heard of in about Bombay-studios. They have much

to do and sacrifice for the said Art but alas, they are very poorly paid. You will find them in torn shorts and dirty shirts. By dint of regular precession, practice, inquiry and observation they develope artistic conception in them about lighting.

A Production may be delayed at the hands of these so-called unimportant-factor of a studio-team, but in my sight they have theirgrace as the Cameraman or the Recordist. Time is money in Filmdom, and a Set wantonly lit means poor Photography. A light in the run of a shot may be shifted unobserved from its pointof concentration, while they have hundred-and-one excuses to make on detection.

They know the art of making or destroying the mood of the staff working below, at will. They demand equal importance as any of the other members of a team of Production. They should be given to recreate, excurse, eat and grub in unison with the staff. They should be nicely behaved, treated well and up-backed. They are the most important weapon in the construction of a Film-story of which I am watchful enough to observe and understand.

THE MUSIC DIRECTOR

The man, who bethinks the Director and Producer to be fools of the dirst waters. He believes with conviction that whatever he composes or plans to broadcast through Pictures is beyond the understanding of the two. If he is a good composer, he is not a good conductor, or vice versa. As a musical-minded human-being, his manners of speech are sweet and celestial. He keeps no prejudice at heart. He wants to do his job well with a compatative spirit and independently. He has little nose to poke into the politics of a company. He is a compromiser, a well behaved gentleman, but alas seldom behaved alright.

THE ART DIRECTOR

The one destined to plan Sets, Costumes and Ornaments. The man given to decorate property on the floor of shooting and flats of wood cloth, paper and plaster, to errect. He is unconquerable. His ' No ' or ' Yes ' is final. If well versed in his Art——a blessing to the Director, otherwise—a curse or leprosy, unremidable. He conveys his grievences about the Producer or the Director to the collies working under him, whose faith, in him, is only thus, increased. He is a covetor of colours, cloth, wood, nails, brushes, and is always crying for the insufficiency of stocks. There are not who do not at all devote to Art and Industry, but such examples are not extinct who may be true in their deals and also true to Art and Industry, but, alas they are very costly.

THE PROPERTY MAN

The man deputed for the maintenance of goods and property for use in a picture. The man tailor infact, but meekishly proud and important within himself. With the help of one or two assistants he can rattle his machine humming tunes of his picture with unbroken breath. His food is landing from his subordinates. He is very proud of his department, where he keeps everything in order and handy. Should an Assistant displease him, he has good many excuses to delay him to be finally hammered by the Director ; and this is why, perhaps, the assistants have always kept good relations with this man. They can be seen dining and quafing tea together in the studio Restaurants or behind the wings. There is much with this briefman to talk about from the buttecks of an ordinary extra to the heroine but just imagine, no complaint has ever been lodged against him, whereas he has so many misunderstandings to create in the mind of a Producer or Director about Artistes. He must keep his position safe in all circumstances.

Talking against the members of his staff before his friends he would, and must immediately commune the same to the man talked against. He possesses a mild, innocent face, a smile on his lips, at every gesture bending in homage as a Chinese host to a Japanese guest. Only two men that he fears the most in face are the Director and the Producer, for whom, unfortunately he has much to say, but alas he cannot resist his emotions. He will approach the Producer in his private thus creating a fuss of things. If at all he succeeds, he does so at the price of his own run and the ruin of the Company.

THE SOUND RECORDIST

The man with a musical ear. His perceptions are accurate, his conceptions concrete. This man devoted to sound is a man of nature-study. He lives in the streaming music of the waterfalls, the fading eloquence of the sea, roaring melody of winds, the rippling shrill of the wavering trees, and the rhythmic tread of insect, man and animal. Just a stroke on the string of an instrument, his soul persues the course of its vibrations upto the last fading point.

He can understand the nature of people from their tone and style of speech. He is imaginative. He is a man of good humour. He is stylish, graceful and romantic. His aspirations are great. He can hold a good command on his staff as a Director. As a Producer he would be polite

and—generous much respected and seldom disregarded ; Influential, unrebellous, compromising, and artistic in nature. He is fond of repute and fame, as a skilful technician. He is always experimenting as he sits before the panel to register sound on the celluloid.

At times he gets irritated at the hands of the Cameraman or the artiste. Sometimes his microphone becomes a matter of hinderance for the Cameraman, but alas the poor fellow has to yield before him in the interest of the Director. His quality of work may get affected, but he must say that he could most possibly do. He is very fond of shots of long-duration in which his microphone is to follow the artiste or artistes ; but alas a few among them have given unrivelled quality. He is very fond of R C A.——and Western Electric—sound systems to handle. Visatone, in his sight, is the second best. He takes special interest in recording songs on the R C A. In case of dialogues he becomes a scullion of routine.

A rundown or a choke in the sound may horridly awake the Producer or the Director to his consciousness, thus impressing upon either of the two his importance as a man behind the megaphone. I have seen a choke consume more than two hundred feet of Sound Film, if only the recordist remains unpaid for his Lunch or Dinner any particular day.

THE PRODUCER

The man who was selling newspapers in the market that day, or the man who was once a designer, that man who was once a stage actor or an extra, that man who was a clap-boy in a local Film-studio, that man who was once an extra-supplier, that man who was once the publisher of a film-magazine, that man who has been to Germany, England or America once and happened to visit some of the studios on the continent, that man who was once just a Film representative, that man who was once a Cameraman, that man who once conducted street-publicity, that man who had a Dance-party touring around the world, that man who used to join the celluloid in the Editing rooms, that man who stole stories and brought forth in his own name on the silver screen through unread Capitalists, that man who usurped the hoardings of those, who buy their this-days-meals at the price of previous night's sins, that man who bequeathed property, and that man who by dint of preseverence steadily progressed by thoroughly mastering the studio Film Technique and Art. The man with a pipe in the right corner of his mouth, profusely smoking while talking to others in the studio. In the office recking in his revolving chair. If bald-headed, his cranium dazzling like a bronze-head. If possessed of a thicket of hair, they must be well groomed shampoed and dressed. His clothes

are silken-cream or white khadi. Amongst them several are doudily dressed. They own huge cars, which are driven by domestic drivers only. Much of their time is passed in racing, excursing, gossiping, and club-going. The little interest that they devote to the job of production is burried, and therefore always indescriminate. If Mr. Frued had analysed their complex, he could have easily said that it is three-diamensional. They do little believe in others. Their own judgement of things is always final. They believe themselves to be self-sufficient, which they cannot be. They always try to remain self-centred, but alas they have to depend on others. They think their Director to be a mere servant under them, unaware of the fact that he is a horse that must be cared well, reared well, used well and behaved well, to bring home laurels for them. Some clever producers do know the tact, but most of them strengulate themselves on their necks for their follies past and for such adultrations committed to their staff. Their smiles and laughs are typical. They have indifferent demeanour each of them.

A producer may spend ten thousand where a man could do with ten Rupees only. He seldom cares for his loss at times when he must economize. He does so to such an extent that he would not eat himself nor let eat others. Salaries of fema e artistes to pay is always his first item. Conveyance for the female artistes to arrange in his strongest command. Tea for the staff is an item of extravaganza. During production his Director is his friend, but on completion of the picture a first rate criminal. On the day of payment when his purse is full and is able to pay—, a man who would point out your mistakes and follies of life, but when empty a meckling mouse toed in his chair like a hashful clown cutting jokes even with his menials. He is very fond of making big profits against his productions, but to spend for quality he has no ambitions in store.

I do not know why they are unbehaved; perhaps they do not know the rudiments of society and are totally unversed with the Art of Film Production.

Among them there are several fools who poke their nose in the affair of others. They hesitate not suggesting the Director or Cameraman on sets. As a producer he may be heard shouting in—between a shot, "Cut" because he didn't like the shot. This doing has practically ruined many a picture uptodate.

A producer has to control a vast organization which consists of story and scenaries Deptt., Casting Deptt., Costumes Deptt., Architect and Decoration Deptt., Ornaments and Houseware Deptt., the Tailoring Deptt., Make up Deptt., Studio and Location booking Deptt., Information Deptt., Accounts Deptt., Publicity Deptt., Purchase and Sales Deptt., Editing Deptt., and above all to attend to the requirements of the Director in view of the budget prepared by the Finance Deptt.

A Producer defficient in any of the above routine is sure to ruin himself, the Finance, the Team working with him and the Director.

THE DIRECTOR

A genius, who knows his job thoroughly well. He is imaginative. He is very strict in bringing into shape what he thinks he should. He is master of Psychology. A man full of emotions. A man of character, noble and good. He is the master of the team of Production. If his genius remains unhampered he can do a lot. His requirements are a command upon the Production chief. His Code-Marshal to the staff is "Packup", which means disperse. No practical loss of the Director nor of the staff but bland shame caused upon the shoulders of some members of the team for certain abnomalities, and in this is the death of the Producer. Some Directors are sympathetic to the staff, while the other to the Producer, but to my mind. I believe, such love should be equally distributed among any of the two. Film making is an art of construction as the architect. Films are built as brick reinforcements. Their strength lies in the materials used for stability, while such material must be used with care and cemented by honest hands. A little cog misplaced or set out may put the whole machine out of order. The technical machines that supported in registering the aesthetic culture of nations on the annals of the Cinema through the celluloid becomes no less a part of this great art from the lense of the Director. Bad recording, bad photography, bad acting, bad dialogues, bad scenaries, bad story, bad settings, bad costumes and even bad processing can ruin the labours of a Director. He is to be cautious throughout and this is why his hair are easily gone grey

He is to be the master of photography, audiography, literature music, art of painting, architect

Physiognomy, Phreenology, pronunciation, gesticulation and dialect. He should know the manners and customs of his people. He should be interested in Politics, and must know something of everything.

About his Technique and Art he should know the proper use of Close-up, Long-shot, Mid-shot, Medium-closed-shot, Medium-long-shot and Detail-shot. He should know the proper use of Trolly and Crane, the proper Tilt and Pan of the Camera. He should know Montage and Editing. He should be a master in the Art of Camera-Set-up and "Dynamism". He should know what is "Tempo" and how to create and maintain the same through artistic "Taking" and-Editing".

In direction he should be unflinching, steadfast, accurate and able to act himself in the skin of a male or a female artiste. He should be a good speaker, a reasonable sage. He should be a man of compromising nature ; but a man master of all this, becomes restless, impatient, and always willing to work irrespective of day and night. The accumulation

of this store of knowledge in him is surging like a huge sea groaning within him for an outlet. He is a man who thinks with his heart and believes with his brain. System and method are his grinding stones. His memory is sharper than the memory of Angels. His soul is exquisite. If his character remains unmolaced he is no inferior than a saint of great heart-power. Either he is fashionable or he is a plain, simple creature. Some type of nasty habit must prevail on him. Either he heavily smokes, drinks, over eats, gambles or he is fond of prostitution. I recommend him "smoking" better than any of the above mentioned, if at all he can remain not without crave.

The Conclusion

This is something about the Art of Film Direction that I have hastily jotted down in these columns due to insufficient time and space, there are a score of other things that remain clogged in my pen. A sudden choke in the stream of my thoughts has occured due to the consciousness of that applause which reminds me about what I have said. "As to why declare that, which I have not known still."

So this is the "WHAT", but not "WHY" nor "How" about the Art of Film direction in brief. This is a chronology, a sort of "Who is Who" catagorially, in Filmdom and as to "What" worth is he, thus I beg your leave my friend. Adien.

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British Distributors (India) Ltd.
Imperial Chambers, Ballard Estate.
Columbia Films of India Ltd.
Imperial Chambers, Ballard Estate.
Evergreen Pictures,
New Queens Road.
Metro-Goldwyn-Mayer (India) Ltd.
Imperial Chambers, Ballard Estate.
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Edward Theatre Bldg., Kalbadevi Rd.
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R. K. O. Radio Pictures Ltd.
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Roxy Chambers, New Charni Road.
United Artists Corporation,
Marshall's Building, Ballard Road.
Universal Pictures India Ltd.
West End Cinema Compound,
Lamington Road.
Warner Bros. First National Pictures Inc.
Hague Building Ballard Estate.

CALCUTTA

British Distributors (India) Ltd.
1, Humayan Place.
Columbia Films of India Ltd.
170, Dharamtola St.
Metro-Goldwyn Mayer India Ltd.
5, Chowringhee.
Paramount Films Of India Ltd.
170, Dharamtola St.
R. K. O. Radio Pictures Ltd.
98E, Central Avenue, South.
Republic Pictures,
37, Standard Road.
Twentieth Century-Fox Corp. (India) Ltd. 19, Chowranghee Rd.
United Artistes Corporation,
Tower House, Chowranghee.
Universal Pictures India Ltd.
170, Dharamtola Street.
Warner Bros. First National Pictures Inc. Calcutta.

LAHORE

Columbia Films of India Ltd.
The Mall.
Empire Talkie Distributors,
McLeod Road.
Twentieth Century Fox Corp. (India) Ltd. The Mall
United Artistes Corporation,
The Mall.
Universal Pictures India Ltd.
Lahore.

MADRAS

London Film Exchange,
Bossotto Building, Mount Road.
Twentieth Century-Fox Corp. (India) Ltd.
1-17, Mount Road.
Universal Pictures (India) Ltd.
Broadway, madras

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N. W. F. CIRCUIT

Sind, Baluchistan, N. W. F. P. and Indian States in territory.

NORTHERN CIRCUIT

Punjab, Delhi, Kashmir, United Provinces and Indian States in territory.

EASTERN CIRCUIT

Bengal, Behar, Orissa, Assam, and Indian States in territory.

SOUTHERN CIRCUIT

Madras, Nizam, Mysore, Travancore and Indian States in territory.

Distributing Offices and Exchanges

AKOLA

Bharat Pictures Ltd. (also at Bombay Delhi and Lahore).

ALLAHABAD

Chitra Talkie Distributors, 1-Hewett Road.

BOMBAY

Acharya L. P. & Co. Ltd., Jame Jamshed Road.

Advance Film Exchange, Kisan Mahal, 15 Tribhuvan Road.

Ayaz Productions, Amin Building, Lady Jamshedji Road, Bombay.

Bharat Pictures Ltd. (also at Akola Delhi and Lahore).

Bombay Film Circuit 108, Mian Road, Dadar.

Calcutta Film Exchange (also at Calcutta and Madras) Sir Mangaldas Compound, Lamington Road.

Chandunmal Indurkumar (also at Calcutta, Delhi. Lahore, Karachi and Bangalore) Neelam, Mansion Lamington Road.

Calcutta Talkie Distributors (also at Delhi Lahore and Calcutta) Nleeam Mansion, Tribhuwan Road.

Dawlat Corporation Ltd. Sandhurst Bridge.

Diamond Film Circuit, Sandhurst Road.

Empire Talkie Distributors, Dhan Nur, Sir Phirozshah Mehta Road Fort.

Evergreen Pictures, New Queens Road.

Excelsior Film Exchange, Gordhan Building, Parekh Street.

Famous Pictures Ltd. Sandhurst Bridge.

Great Indian Pictures, Vincent Sq., Dadar.

Gujerat Film Circuit, Mian Road, Dadar.

Happy Film Service, Indian Film Circuit, Lamington Road.

India Cine Enterprise, Prathna Samaj Girgaum.

Kapur Chand Bros. Queens Road.

Liladhar Rattansey & Sons, Lalghir Chambers, Tamarind Lane Fort.

Jagpat Movie-Distributors, Girguam.

M. B. Billimoria & Sons (also at Bangalore Delhi, Lahore, Trichinapoly, Bezwada, Bagdad) Lamington Road.

Manek Lal Chuni Lal, Sandhurst Road.

Mysore Pictures, Kalbadevi N-384.

Meher Talkie Distributors, Tribhawan Road.

National Pictures (also at Calcutta) Kison Mahal, Lamington Road.

Peerless Pictures, 116, Charni Road Girgaum.

Pinnacle Pictures, Lamington Road.

Precious Pictures (also at Bhusawal) Sandhurst Bridge.

Ramniklal Mohanlal & Co., (also at Delhi) Khetwadi Main Road.

Ranjit Film Co., Main Road Dadar.

Ray Pictures Tinwala Building, Tribhuwan Road.

Rose Picture, Kison Mahal Tribhuwan Road.

Royal Film Circuit, Parekh Street.

Select Serial Supply, Gordhan Buldg., Parekh Street.

Salma Talkie Distributors, Tardeo.

Silver Film Distributing Co., Tribhuwan Road.

Sundershan Film Distributing Co., Mahim.

Super Film Circuit (also at Calcutta Bangalore and Rangoon) Roxy Chambers, New Queens Road.

Suresh Film Distributors.

Supreme Film Distributors, Main Road Dadar.

Swastik India Ltd., Sandhurst Road.

Silver-Screen Exchange, Lamington Road.

Ideal Film Exchange, Kathok Lodge, Dadar.

Zahid Film Circuit, Tardeo Road.

BANGALORE

Mascot Film Exchange, Chickpet.

Atlantic Pictures, Gandhinagar.

Balaji Films, Gandhinagar.

Bhaskar Pictures, Gandhinagar.

Bombay Picture Corporation, Arcet Sreenivasachar Street.

Chandanmull Indrakumar R. S. Gandhinagar.

Continental Pictures Vijia Bhavan Subedar Chathram Road.

Deccan Film Distributors Gandhinagar.

Hamalya Talkie Distributors.

Evergreen (Bangalore) Ltd., (also at Bezwada) 2 Sheshadri Road.

Famous Pictures Kempegowda.

General Film Distributing Co., Ghuntolla.

Goodwin Pictures Subedar Chethram Road.

Hemlatha Pictures Gandhinagar.

Indo Foreign Film Exchange.

Jayalaxmi Film Co., 22 Asiatic Building, Kempegoda Road 22 Chikpet.

Kapurchand & Company (also at Bombay, Calcutta and Rangoon) 22 Chikpet.

Kusuma Film Service Avenue Road.

Laxmi Film Co., Subedar Chathram Road.

Patel Film Exchange.

Phoenix Film Exchange Gandhinagar.

Popular Picture .

Prosperity Pictures Chickpet.

Ramniklal Mohanlal & Co., (also at Trichnapoly) Chickpet (Hind Pictures.

Mysore Film Corporation Gandhinagar.

Ratilal Brothers Gandhinagar.

Rohini Talkie Distributors (also at Madras and Bezwada) Gandhinagar.

Saraswati Talkie Ltd., (also at Bezwada) Gandhinagar.

Select Pictures Circuit Gandhinagar.

Silver Pictures Neelkantha Building, Subedar Chatram Road.

Sreenivas Pictures Circuit 189 Sultanpet.

Standard Pictures Arcet Sreenivasachar Street P. O. Box 99.

Sonbeam Pictures Subedar Chetram Road.

Sulegai Pictures 48 Balepel.

Swastik Film Exchange.

Vishnu Film Distributors Kilary Road.

Gopal Films—do—

Zenith Film Co., Chikpet.

Unique Pictures Arcot Sreenivasachar St.

Venus Films Hospital Road.

Bangalore Film Corporation Sobedar Chetram Road.

BHUSAWAL

Famous Pictures Ltd., (also at Bombay Delhi Bangalore) Mehta Palace.

Jamnadas & Co., Ltd., (also at Khamegaon).

Paradize Pictures (also at Indore).

Parekh & Co.

Precious Pictures (also at Bombay).

Supreme General Films Exchange Ltd., (also at Bombay and Jaipur).

BEZWADA

Chamaria Talkie Distributors (also at Madras and Trichnapoly).

Evergreen (Bangalore) Ltd., 9/175 Milavaram Street.

General Film Distributing Co., Gandhinagar.

Goodwin Pictures (also at Bangalore and Trichnapoly) Gandhinagar.

Prithvi Pictures Ltd.

Hemlatha Pictures Gandhinagar.

Royal Talkie Distributors (also at Madura) Balkrishna Bhavan.

Rohini Pictures (also at Madras and Bangalore) Gandhinagar.

Saraswati Talkies (also at Bangalore) Gandhinagar.

Shree Seetharam Pictures Gandhinagar.

CALCUTTA

Associated Distributors Ltd., 32-A Dharamtolla Street.

Aurora Film Corporation (also at Madras) 125 Dharamtolla Street.

Bengal Film Corporation 31 Bentinck Street.

Bombay Pictures Corporation 55 Ezra Street.

Calcutta Film Exchange (also at Bombay and Madras).

Chandanmull Indrakumar R. S. (also at Bomboy, Bangalore, Karachi Delhi and Lahore) 3, Synagonge Street.

De Luxe Film Distributors 87 Dharamtolla Street.

Dosani Film Corporation (also at Rangoon, Singapore, Hyderabad Deccan, Bombay) 60 Bentinck Street.

Empire Talkie Distributors (also at Karachi, Rangoon Delhi, Lahore Bombay and Madras).

Evergreen Pictures Corporation (also at Rangoon) 11 Esplanade East.

India Pictures Ltd., 178 Harrison Road.

Kapurchand Ltd., (also at Bombay Bangalore Rangoon) 39 Bentinck Street.

Lalji Hemraj Haridas (also at Rangoon and Singapore) 11-A Esplanade East Guptu Building.

Mansata Film Distributors 55 Ezra Street.

Moti Mahal Theatres Ltd., (also at Delhi, Lahore and Karachi) 1 Cullen Place Howrah.

National Pictures (also at Bombay) Mangee Lane.

Prima Films (1938) Ltd., 76/3 Cornwalis Street.

Riten & Co., 87 Dharamtolla Street.

Rose Pictures (also at Bombay) 55 Ezra Street.

Talkie Circuit P. 15 Bentinck Street.

Variety Films 68 Dharamtolla Street.

Western Film Corporation.

COIMBATORE

Chellam Talkies (also at Madras).
Jewel Pictures

Sakunthala Films 6/23 Avanashi Road.

Variety Hall Talkies.

DELHI

Associated Pictures Distributors Chandni Chowk.

Best Film Exchange (also at Lahore & Peshawar) Chandni Chowk.

Bharat Pictures Ltd., Chandni Chowk.

Calcutta Talkie Distributors Chandni Chowk.

Chandanmull Indrakumar R. S. Chandni Chowk.

Cine Pictures Distributors Chandni Chowk.

Delhi Talkie Bureau.

Empire Talkie Distributors Chandni Chowk.

Famous Pictures Ltd., Chandni Chowk.

General Talkies Ltd., Chandni Chowk.

India Film Bureau Chandni Chowk.

Jagat Talkie Distributors Chandni Chowk.

Manoranjan Pictures Chandni Chowk.

Motimahal Theatres Ltd., Chandini Chowk.

Rama Film Service Chandni Chowk.

Ramniklal Mohanlal & Co., Chandni Chowk.

Sunder Talkie Distributors Chandni Chowk.

Vishnu Ginetone Co., Chandni Chowk.

Wadia Paramount Pictures Chandni Chowk.

DINDIGAL

Amritham Talkies.

Ranga Films

Renuga Films.

DEVAKOTAI

Sarada Films.

ERODE

Hanuman Pictures.

Rajeshwary Talkies.

ERNAKULAM

Gemini Pictures Circuit 13/146 T. D. Road.

Murugau Talkie Film Co., 10/273 Convent Road.

GUNTAKAL

Parabhakar Pictures.

HYDERABAD SIND

Capital Talkie Distributors.

Indus Film Distributors

R. C. M. Film Service.

INDORE

Paradize Pictures (also at Bhusawal).

JAIPUR

Supreme General Films Exchange Ltd.

KARACHI

Butancy Film Service Rambaguh.

Dayal Film Service P. O. Box 191.

Empire Talkie Distributors Capital Theatre Building, Elphinstone Street.

Everready Pictures.

General Film Exchange Bunder Road.

Goodluck Pictures.

India Film Bureau.

Imperial Talkie Distributors.

Jagat Talkie Distributors.

Karachi Film Corporation.

Kailash Talkie Distributors.

Manoranjan Pictures.

National Pictures Distributors.

Patel & Co., Bunder Road.

Rex Films Bunder Road.

Sharma Films Service Bunder Road.

Sind Film Distributing Co., Herman & Mohatta Building Wood Street.

United Film Service.

Union Film Exchange.

Vishnu Film Service Kuchery Road.

U. Jhangiani Brothers.

KHAMGAON

Jamnadas & Co., Ltd.

KUMBAKONAM

Sri Ram Talkies.

KARAIKUDI (S. I. RY)

Saraswati Films.

Seetharam Films 75 Kalanivasal Road.

LAHORE

Associated Films Distributors P. O. Box No. 117 McLeod Road 6 Asaf Building.

Best Film Exchange.

Bharat Pictures Ltd., 30, McLeod Road.

Calcutta Talkie Distributors Gita Bhavan MeLeod Road.

Chandanmull Indrakumar R. S. McLeod Road.

Chaudhary Film Service.

Desai & Co., The Mall Beadon Road.

Delhi Talkie Bureau.

Empire Talkie Distributors Ishardas Mansions McLeod Road.

General Talkies Ltd., 11 Dinga Singh Building.

India Film Bureau 4 Ishardas Building, McLeod Road.

Jagat Talkie Distributors McLeod Road.

Kapur Film Corporation Beadon Road.

Manoranjan Pictures Beadon Road.

Moti Mahal Theatres Ltd., Beadon Road.

Northern India Film Distributors.

Royal Talkie Distributors.

Vishnu Cinetone Beadon Road.

Wadia Paramount Pictures Mangal Mansion McLeod Road.

Sant Ram Pictures McLeod Road.

MADRAS

AI Ram Company Alagappa Chetty Street.

Aurora Film Corporation 66 Armeniun Street.

Bharat Pictures 12-A Police Comissioner's Office Road.

Calcutta Film Exchange 113 Broadway.

Chamaria Talkie Distributors 20 Vepery High Road.

Chellam Talkies 2/24 Poonamalle High Road.

Devi Films Ltd., 498 Mint Street.

Documentary Films 77 Lloyds Road Royapettah.

Empire Talkie Distributors Mount Road.

Famous Talkie Distributors 2/159 Mount Road.

Gemini Pictures Circuit 141 Broadway.

General Film Distributing Co., 19 Wedds Road Mount Road.

Hind Lanka Pictures Corporation Ltd., Khaleel Mansions Mount Road.

Halima Pictures Circuit Swami Reddi Street Egmore.

Indra Devi Films 159 Lloyds Road Royapettah.

Jagdish Films 11 Ormes Road Kipauk.

Jaya Films Mirzapur House, Mylapore.

Jayalaxmi Pictures Amjikarai.

Krishna Films 26 Neelakanta Mehta Road.

Kubera Pictures Ltd., London's Garden 141 Poonamalle High Rd.

Laxmi Cinetone Ltd., 41 Peters Road Royapettah.

London Film Exchange 184 Mount Road.

M. K. & Sons 41 Venkatachala Naick Street Royapuram.

Narayan & Co., 26 Mount Road.

Oriental Films Stringer Street.

Prakjyoti Films Bishops Garden Adyar.

Rohini Pictures Pramoda 36 Eldams Road Alwarpet.

Sadhana Films 91 Pondy Bazar Thyagrajnagar.

Skanda Films Choolai.

Star combines 19 Woods Road.

Subba Rao G. V. 65 Govindappa Naick Street.

South Indian United Artistes Corporation 2/163 Mount Road.

Shyamala Pictures Ltd., 1 Raja Annamalai Chettier Road.

Tamil Nadu Talkies 26 Mount Road.

Trinity Theatres Rashkeyrum Khaleel Mansions Mount Road.

T. K. Productions 24/25 Marasingapuram Street Mount Road.

Vauhini Pictures 43 Acharappan Street.

Vel Murugan Film Service 98 Pophams Broadway.

MADURA

Dandapani Films Manjankara Street.

Gomini Pictures Circuit North Chitra Street.

Haran Talkies East Gate.

Madura Mohan Movietone Co., Manjankara Street.

Murugan Talkies Films Co., 8 Chinna Kadai Street.

Royal Talkie Distributors 120 South Masai Street.

Vel Murugam Film Service 62 Manjankara Street.

MYSORE

Dwarkanath Productions.

NAGPUR

National Pictures Sitabaldi.

New Central Talkies Circuit Ltd.

Naidu House Khalasi Lines.

Pashupati Pictures.

NELORE

Famous Film Circuit.

Shree Rama Films.

PUDUKOTAH

Pudukotah Film Co., New Palace High Road.

SALEM

Angel Films.

Kumar Pictures.

Modern Theatres.

Sadhana Films.

Salem Sri Krishna Films Ltd.

Salem Sri Rangar Films Gugai.

Salem Shanker Films Ltd.

Shivaji Pictures.

SHIKARPUR (SIND)

Saraswati Film Service Lakhi Gate Capital Building.

TINNEVELLY

Hind Lanka Pictures Corporation Natraj Ratna Vilas Building High Road.

Modern Films Natarajarathan Vilas.

TRICHINAPOLY

Chamaria Talkie Distributors.

Corornation Films Big Sourashtra Street.

Goodwin Pictures Chinnakada.

Ramniklal Mohanlal & Co., 25 Jaffers Street.

Supreme Pictures Jaforsa Street.

Thiagraja Films Big Chetty Street.

TIRUPPUR

Tiruppur Talkies.

MOTION PICTURE STUDIOS IN INDIA

BANGALORE

Mysore Sound Studios

Studio at :	Maleswaram (Bangalore)

BOMBAY

Bombay Talkies Ltd.

Studio at :	Dadishet Road, Malad.
Business Office at :	Readymoney Mansions, Churchgate St.
Telegram :	"Talkies".
Telephone :	(Office) 23564 (Studio) 86532.
Joint Stock Company :	Managing Director Seth Sheeraz Ali
Camera and Recording Equipment :	Debrie Super Parvo and Cameraclair Radio for picture : Visatone and Cameraclair for Sound.
Processing apparatus :	Automatic Plant.

Jupitor Studios

Studios at :	Parel. Under the Control of Jayant Desai Productions. One stage only.

Kardar Studio

Studio at :	Governmentgate Road, Parel.

Jyoti Studios

Studio at :	Kennedy Bridge, Green Villa.
Phone :	40537
Grams :	Impfilms.
Proprietor :	Khan Bahadur Ardeshir M. Irani.
Camera and Recording Equipment :	Hollywood Pattern : American made.
Processing Apparatus :	Automatic Laboratory.

Mohan Studios

Studio at :	Mehta Lodge, Kurla Road, Andheri, Bombay.
Telephone :	86043
Partnership concern :	Mohanlal Ramniklal Shah.

Jagirti Pictures

Studio at :	Chemur (Bombay).

D. M. Studio

Studio at :	Jew Lane, Andheri (Bombay).

Filmistan Ltd.

Studios at :	Goregaon (Bombay).
Office :	Elphinstone Circle, Fort (Bombry).
Managing Director :	R. B. Chuni Lal.

Minerva Movietone Ltd.

Studio and Business Office at :	Sewrie, (Bombay).
Managing Director :	Sohrab M. Modi.
Telephone ;	60363
Telegram :	Minemovie.
Camera and Recording Equipment :	Debrie Super Parvo and Cyemo Cameras and Fidelytone sound system.

New Bhatriya Studio

Studio at :	Chemur (Bombay).
Office at :	Main Road, Dadar, (Bombay).
Proprietors :	Messrs Bharat Productions.

National Studios

Office at :	Laxmi Buildings, Fort (Bombay).

Parakash Pictures

Studio and Office at :	Kurla Road, Andheri (Bombay).
Telephone :	86263
Proprietors :	Shankerbhai Bhatt and Vijay Bhatt.

Paramount Film Co.

Studio and Office at :	Evergreen Bungalow, Amboli Road, Andheri (Bombay).
Telephone :	86012
	Under the Management and control of Laxmi Productions.

Ranjit Movietone

Studio and Office at :	Main Road, Dadar (Bombay).
Telephone :	60327
Telegram :	Boxfilm.
Proprietors :	Mr. Chandulal J. Shah and Miss Gohar.
Camera and Recording Equipment :	Two Vinten : 1 Debrie ; Eymo ; Two Bell and Howell Cameras ; Film Recorder's Sound System.

Shree Sound Studios

Office and Studio at :	Pasta Road, Dadar (Bombay).
Phone :	60567
Proprietors :	Rajni Kanth and Krishna Kant.

Central Studios

Studio and Office at :	Tardeo Road, (Bombay).

Super Studios

Studio and Office :	Main Road, Dadar (Bombay).

Vishnu Cinetone

Studio and Office at :	Nehru Road, Vile Parley (Bombay).
Telegram :	Vishnutone.
Proprietors :	Dhirubhai Desai and Natvershyam Maniar.

Wadia Movietone

Studios and Office at :	Lawji Castle, Parel (Bombay).
Telegram :	Megusi.
Phone :	40516

Proprietors : Messrs J. B. H. Wadia and H. B. H. Wadia etc.

Camera and Recording Equipment : Bell and Howell, Debrie and Cinephone Cameras and Balsley and Phillip Sound System.

Laboratory : Automatic Laboratory.

Rajkamal Kalamandir

Studio and Office at : Lawji Castle, Parel, (Bombay).

CALCUTTA

Arora Film Corporation

Studio at : 125, Sharamtola St.

Bharat Laxmi Pictures

Studio at : Tollygunj (Calcutta).

Barua Studios

Studio at : Ballygunj (Calcutta).

Debdatta Film

Studio at : 86 Barrackpore Road, P. O. Alam Bazar (Calcutta).

Proprietor : Mr. Debdatta Seal.

Camera and Recording Equipment : Super Parvo Debrie ; Ascania and Eyemo Cameras ; Fideltone Recording System.

Processing Apparatus : Tank Developing with cooling control and also Automatic Plant.

East India Film Co.

Studio at : Regent Park, Tollygunj, (Calcutt).

Telegram : Photophone.

Telephone : 1462

Camera and Recording Equipment : Mitchell and B & H Camera ; R. C. A. and Fidelytone Sound System.

Processing Apparatus : Debrie Automatic Plant and printer ; Also Tank Developing.

Indra Movietone

Studio at :	72 Russa Road, Tollygunj, (Calcutta).

Kali Films

Studio at :	4 Baburam Ghosh Road, (Calcutta).
Camera and Recording Equipment :	Mitchell and Debrie Cameras; R.C.A. and British Acoustic Recording Sets.
Processing Apparatus :	Debrie Automatic Plant.

Modern Talkies Ltd.

Studio at :	72 Russa Road, Tollygunj (Calcutta).

New Theatres Ltd.

Studios at :	Tollygunj, (Calcutta).
Business Office at :	171, 172 Dharamtolla St. (Calcutta).
Telephone :	4044
Telegrams :	Newfilms.
	Private Limited Concern.

Tollywood Studios

Studio and Business Office at :	Tollygunj (Calcutta).

COIMBATORE

Central Studios

Studio at :	Trichy Road, Coimbatore.

Premier Cinetone

Studio at :	Coimbatore.
Telegram :	Cinetone.
Telephone :	146
	Partnership Concern.

ERODE

Kalidas Films

Studio at :	Erode.

JUBBULPORE

Central India Theatres

Studio at :	Napier Town, Jubbulpore.
Camera and Rocording System :	Bell and Howell Cameras ; Fidelytone Recording Set.
Processing Apparatus :	Tank Developing, B & H Printer.

KOHLAPORE

Kohlapore Cinetone

Studios and Office at :	Race Course Road, Kohlapore.
Telegrams :	Shiraj.
Telephone :	57
Camera and Recording System :	Bell and Howell, Debrie and Mitchell Cameras ; British Acoustic and Audio Camex Recording System.
Processing Apparatus :	Tank System.

Shalini Cinetone

Studio and Business Office at :	Kohlapore.
Telegram :	Shalinitone.
Camera and Recording Equipment :	Debrie, Mitchell and Eyemo Cameras British Ascoustic and Fidelytone Recording Systems.
Processing Apparatus :	Vertical Rack and Tank System.

Prabhakar Studios

Studios at :	Kohlapore.

LAHORE

Kamala Movietone

Studio at :	Mcleod Road, Lahore.

Lila Mandir

Studio at :	Ferozepore Road, Lahore.

Upper India Studios (Hindustan)

Studio at :	Nea rH. M. Mint G. T. Road, Lahore

Northern India Studios

Muslim Town Lahore.

Pancholi Art Pictures

Studio at : Upper Mall, Lahore.

Film Town

Phone : 2321

Grams : " Startlight " (Proposed).

Pradhan Pictures

Studios at : Muslim Town, Lahore.

Shorey Pictures

Studio at : Mcleod Road, Lahore.

Telegrams : " Shoreyfilms". New Studio under Construction on Multan Road.

Telephone : 4168

LUCKNOW

United Films

Studio at : 22 Abbot Road, Lucknow.

Camera and Recording Equipment : Debrie Super Parvo Cameras Fidelytone Recording Set.

Processing Apparatus : Debrie Printing Machine, Automatic System.

MADRAS

Bharat Movietone

Studio at : Poonamalli High Road, Kilpauk Madras.

Gemini Studios

Studios at : Spring Gardens, Cathedral Post, Madras.

Telephone : 8141

Jaya Films

Studio at : Alwarpet, Madras. Joint Stock Concern.

Kubera Films

Studio at : 141 Poonamali High Road.

Motion Pictures Combine

Studio at : Spring Gardens, Cathedral Post, Madras.

Telegrams : Combine.

Telephone : 8141

Newtone Studios

Studio at : 30 Kilpauk Gardens.

Pragthi Studios

Studio at : Brodies Road, Adyar.

Prakajyothi Studios

Studios at : Bishops Garden 3, Greenways Road, Adyar.

Sunderam Studios

Studio at : 11 Adyar Bridge Road, Adyar Madras.

Telephone : 8375
Joint Stock Concern.

Vel Pictures Ltd.

Joint Stock Concern :

Studio at : Velnagar, Guindy, Madras.

Telegrams : Vel Pictures.

Telephone : 88292

Srinivas Cinetone

Studio at : Nadir's Gardens, Vipery P. O Madras.

Telegrams : Kunros.

Telephone : 3788

POONA

Navyug Chatarpat Ltd.

Studio at : Shankerseth Road, Poona.

Brabhat Film Co.

Studio at : Prabhatnagar, Poona.

Telegrams : Prabhat.

Telephone : 625

Camera and Recording Equipment :	Bell and Howell, Debrie and Eyemo Camera ; British Ascoustic Recording Set.
Processing Apparatus :	Bell and Howell and Debrie Printers, Indian-made Automatic Developing Plants ; Specially-made Editing Table.

Shalimar Pi.tures

Studio at :	Shankerseth Road, Poona.
Phone :	255
Grams :	Shalifilms.
Business Office :	Vincent Square, Dadar, Bombay.
Proprietor :	Mr. W. Z. Ahmad.
Camera and Recording Equipment :	Mitchell Cameras ; Audio Camex and Capco Recording Sets.
Processing Apparatus :	Automatic Plant.

RAJAHMUNDRY

Sri Durga Cinetone

Studio at :	Rajahmundry.

NASIK

Jyoti Chitra

Studio at :	Gangapore Road, Nasik.

SALEM

Modern Theatres

Studio at :	Railway Station, Salem Market, Salem.
Telegrams :	Mondern.
Telephone :	05 (Studio) ; 06 (Office).

VIZIGAPATAM

Andhra Cinetone

Studio at :	Waltair.

Limited Concern.

SCREEN ORGANIZATIONS

Advanced Instructional Association

(Established : 18th March 1936)

SHOLAPUR.

Aims and objects of the Association are :

To educate the general public and the students in particular—

(a) By exhibiting films on educational, social and industrial problems.

(b) By providing opportunities to listen, over the rodio, to talks pertaining to educational and allied and activities.

(c) To arrange suitable technical lectures, demonstrations, excursions and exhibitions on topics pertaining to this object.

(b) By making use of such advanced methods of instruction as will help to promote the education of the public.

Amateur Cine Society

(Established : 21st April 1937)

Mherwan Bldg , Sir Phirozsha Mehta Road, Bombay.

The Amateur Cine Society of India was inaugurated under the auspices of the Motion Picture Society of India on 21st April 1937 by public meeting at Green's Hotel, Bombay. The Society is in All-India body and has members from all over the country.

Aims & objects of the Society are :

1. To bring together all classes of amateur cine photographers operating sub-standard sizes of film, to co-operate and pool their knowledge and resources with a view to providing keener interest and instruction in their hobby.

2. When funds allow, to obtain suitable premises where Club members can meet any evening for the use of club apparatus, such as for titling, editing, lighting projecting, etc. and for the use of the film book or magazine library. The first and main item to be considered would be the equipment of a suitable projection room which might be hired on occasion to members for private purposes. Later, if funds become available, the erection of dark rooms and other laboratory facilities for co-operation with an Amateur Photographers' Branch might be considered if thought desirable.

3. To build up a library of books and magazines for the instruction of members.

4. To meet periodically for the pupose of holding instructional lectures, demonstrations and showing of members' films or films from libraries of other clubs.

5. To arrange for Club competitions in scenario writing film making, etc., in order to promote amateur efficiency. To encourage and help members to enter international competitions etc.

Association of Cine Technicians of India

(Established : 1937)

73, Main Road, Dadar, Bombay.

Aims and objects of the Association are to look after the interests of the Technicians employed in Cinematography, Sound Engineering, Laboratory, Studio Technicians, Equipment Dealers, Projectionists, Film Editors, Art Designers and Still Photographers etc.

Bengal Film Journalists' Association

(Established : 4th April1937)

31, Ashutosh Mukherjee Road, P. O. Elgin Road, Calcutta.

Some of the Aims and objects of the Association are (a) To promote, protect and safeguard the rights and interests of the Film Journalists in Bengal. (b) To ameliorate the condition of the Film Industry in India. (c) To devise measures for the progress and efficiency of Film Journalists. (d) To arrange suitable lectures and debates pertaining to film and allied industries. (e) To aid and assist Film Journalists in legal difficulties as far as possible in bonafide cases.

Bihar Exhibitors' Association

(Established : Feb., 1938)

Patna, P. O. Bankipore.

The aims and objects of the Association are : (a) To promote goowill and good understanding between all proprietors of cinemas and other places of entertainment and between them and such persons as work for them and between them and the manufactures and renters of films. (b) To provide for the protection of the Association and to protect them from oppression. (c) To adopt any means which in the opinion of the Association be necessary to safeguard the industry in the province and may be incidental and conductive to the above objects etc.

Central Film League, The

(Established : 1936)

Town High School Road, Kumbakonam.

Aims and objects of the League are (a) To improve the film Industry and art (b) To serve the common interest of the Producer, Distributor, Exhibitor, Star, Fan and the general public. (c) To create the co-ordination among all the branches of the industry. (d) To do all such other things as are incidental and conductive to the attainments of the objects.

Cinema Trade Association of India, The

Hague Building, Ballard Estate, Bombay.

Aims and objects of the Association are (a) To promote good-will and a good understanding between all proprietors of Cimemas and other entertainments, (b) To provide a fund for the protection of the interests of the members of the Association, (c) To secure unity of Action among proprietors of Cinema and other places of entertainment, (d) To organise means to secure free and unrestricted circulation of films and other trade requisites, (e) To resist by all lawful means the imposition by public authorities or other persons or corporations of terms and conditions upon the trade which are unreasonable and unnecessary etc.

Coimbatore Film Critic League, The

(Established : 1936)

17/214, Edayar Street,

Coimbatore.

Aims and objects of the League are to study the problems pertaining to film industry in India and moulding public opinion towards a better appreciation of cinematic art by offering constructive criticism of pictures.

Indian Motion Picture Distributors' Association, The

(Established : June, 1938)

1-B Sir Mangaldas Estate,

Lamington Road, Bombay 4.

The objects of the Association are : (a) To promote, aid, help, encourage and develop the distribution branch of the Motion Picture Industry in India in all possible ways. (b) To provide for the members a place of meeting (c) to watch over, support, protect, extend and define the rights of the members of this Association (d) To encourage the growth of friendly feeling amongst the members and other persons engaged in the distribution branch of the Film Industry in India (e) To protect all its Members against persons who carry on unfair practices in the motion picture business etc.

Indian Motion Picture Producers' Association, The

(Established : May 1937)

1-B Sir Mangaldas Estate,

Lamington Road, Bombay 4.

Aims and objects of the Association are : (a) To promote, aid, help, encourage and develop the film or motion picture producing industry in India in all possible ways (b) To provide for the members a place of meeting (c) To watch over, support, protect, extend and defend the rights

of the members of this Association (d) To encourage the growth of friendly feeling among the members and the persons engaged in the film industry in India (e) To do all acts or To assist in doing of all acts of all kinds whereby the film or Motion Picture Producing Industry or the persons engaged therein in India may be assisted, helped or aided in any manner etc.

Kinematograph Renters' Society of India, Burma & Ceylon Ltd.

Forbes Building, Home Street, Bombay.

The objects of the Society are (a) To guard the prosperity and development of the Motion Picture Industry in India Burma & Ceylon and (b) To co-operate with other trade associations and/or industries whose objects & operations meet with its approval.

Madras Film League, The

(Established : 1929)

14, Mount Road, Madras.

Aims and objects of the League are (a) To improve the film industry and art (b) To serve the common interests of the producer, distributor, exhibitor, star, fan and the general public. (c) To create co-ordination among all branches of the industry with a view for a better systematisation and (d) To do all such other things as are incidental or conductive to the attainment of the above objects.

Motion Picture Association U. P.

(Established : 1936)

Chandra Bhawan, Bruceganj, Lucknow.

Aims and objects of the Association are (a) To publish a Magazine for the fair criticism of Indian Talkies (b) To co-operate with producers, distributors, exhibitors and all those interested, (c) To maintain a suitable laboratory for the benefit of the members or to send them to the Studios for practical training (d) To give a chance to those who are interested and want to take the Film as their career by recommending them for employment in the studios (e) To arrange suitable technical lectures, demonstrations and excursion on topics partaining to this and allied industries, (f) To investigate causes for the failure and defects of pictures and to give suggestions to improve them and (g) To provide a channel of communication with similar or allied Associations or Societies in other countries.

Motion Picture Society of India

(Established in 1932 : Incorporated in 1934)

Mherwan Building, Sir Phirozshaw Mehta Road, Bombay 1.

Aims and objects of the Society are to promote the Film Industry by : (a) Providing a meeting place for exchange of views of all interested (b) Providing a channel of communication with similar and allied associations in other countries (c) Arranging suitable technical lecture, demonstrations and excursions on topics pertaining to this and allied industries, (d) Maintaining a suitable experimental laboratory and a library for the benefit of the members in particular and the general public, if possible, (e) Investigating problems peculiar to this industry with a view to cause rapid progress, (f) Conducting an organ for the spread of knowledge regarding the latest information pertaining to the film and allied industries, (g) Educating the general public in the utility of film from a social, industrial and educational point of view.

Northern India Exhibitors' Association

(Established : 17th March 1937)

Nand Lal Building, Shabul Mali Road, Lahore.

The objects of the Association are :

(a) To promote goodwill and good understanding between all Proprietors of cinema and other placess of entertainment.

(b) To provide a fund for the protection of the interests of the Members.

(c) To secure unity of action among proprietors of cinemas and other places of entertainment. ;

(d) To promote by all lawful means the adoption of fair working rules and customs of the trade etc.

Northern India Film Journalists' Association

(Established : 1936)

Civil Lines Delhi.

Aims and objects of the Association are (1) To help each other in the pursuit of clean, healthier and progressive journalism and thereby help Indian Filmcraft, (2) To interpret the views of picturegoers to the producers of films and to devise ways and means of implementing the financial position of the bonafide members of the Association.

Punjab Motion Picture Academy, The

(Established in 1934)

81, The Mall, Lahore.

Aims and objects of the Academy are (a) To strive for the advancement of cinema art and industry in India (b) To raise the standard of film

production in artistic and technical directions (c) To foster closer co-operation among producers, artistes and picturegoers and (d) To encourage the production of educational films in India.

South Indian Cine Exhibitors' Association, The

(Established : 1936)

118, Armenian Street, P. O. Box No. 23, Madras.

Aims and objects of the Association are (a) To educate the exhibitors regarding selection of pictures (Silent & Talkie), (b) Promotion of Science, literature and fine arts, (c) Collection of inventions, instruments, designs or productions, (d) Foundation or maintenance of library or reading room for general use among the members or open to the public, (e) Opening of museums and galleries, of painting and other works of art, (f) Publication of Journals, leaflets, pamphlets, periodicals on the above sbjects, (g) To train up workers and artistes, (h) To arrange tours by paid and/or Honorary persons, (i) To make representations to the Government, Proprietors and others concerning all matters affecting the rights and well being of those engaged in fine arts and to take steps to get their grievances redressed, (j) To improve the standard and technique and further the progress of the Indian film industry by forming organisations or associations of the producers, distributors, technicians, actors and others interested in or employed in the industry, etc.

Tanjore Film League, The

(Established : 1936)

Jouli Chetty St , Tanjore.

Aims and objects of the League are (a) To improve the film industry and art so as to make cinema a powerful medium for material and moral good of the public, (b) To serve the common interests of the producers, distributor, star, fan and the general public by providing a meeting place of all interested for an exchange of views, providing a bhannel of communication with similar and allied associations in India and other countries, (c) Arranging suitable technical lectures, demonstrations and excursions on topics pertaining to this and allied industries, (d) Maintaining a suitable library for the benefit of the members in particular and for the general public if possible, (e) Investigating problems peculiar to this industry with a view to cause rapid progress, (f) Conducting an organ for the spread of knowledge regarding the latest information pertaining to the film and (g) Educating the general public in the utility of the film industry from a moral, social, industrial and educational point of veiw.

Province	Circuit	Actuals for 1938-39	Actuals for 1939-40	Actuals for 1940-41	Actuals for 1941-42	Actuals for 1942-43	Actuals for 1943-44	Actuals for 1944-45	Number of permanent Cinemas	Temporary Cinmas.
Punjab ...	Northern	1,83,029	2,68,000	4,43,981	5,98,000	6,76,000	9,56,000	9,88,000	118	40
							Budget Estimates			
Bombay ...	Bombay	8,63,900	9,80,000	9,50,000	10,34,000	21,29,772	46,09,414	55,00,000	373	22
N.W.F.P. ...	Northern	56,037	58,730	93,494	1,00,699	1,37,311	1,94,474	3,88,948	26	
U.P. & Delhi	Northern	...	...	5,00,000	5,59,976	8,14,037	24,37,371	22,74,000	198	
Sind & Baluchistan	Northern	4,93,071	4,65,363	3,06,362	3,64,265	4,51,868	10,70,147	7,44,000	49	3
Bengal *	Bengal	...	...	8,09,815	8,58,142	11,95,517	35,05,060	30,00,000	189	
Assam * ...	Bengal	...	...	61,506	53,916	14,860	1,63,571	1,40,000	36	54 (Bengal, Assam and Behar)
Behar ...	Bengal	96,000 } 431 }	1,09,200	1,04,200	1,18,306	1,75,812	3,76,000	5,50,000	57	
Madras ...	Southern ...	1,78,056	8,10,748	13,16,310	14,60,476	15,40,000	20,99,000	19,50,000	245	100
C.P., C.P.I. ...	C. P. I.	37,429	33,761	41,119	53,120	81,051	1,57,697	3,00,000	122	25
Total Rs. ...	......	19,07,953	27,21,802	46,26,788	51,99,900	72,16,228	155,68,734	158,34,948	1,413	244

British India territory free from entertainment tax, *i.e.* Orissa and other places toured by ... 244

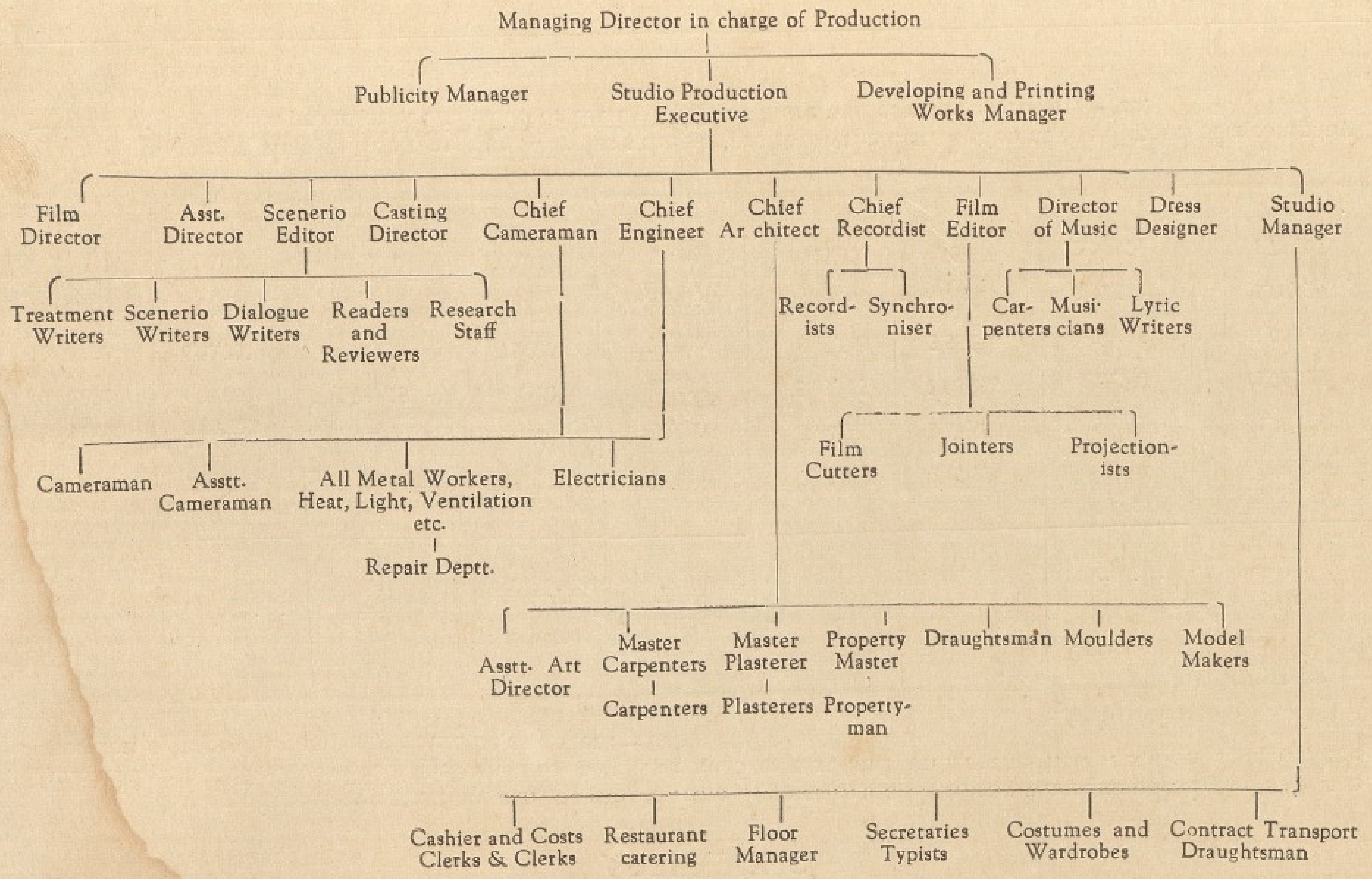
Total ... 1,657

* At these places the tax was levied as late as in 1940.

By Shivindera Nath Khosla, M.A.

APPENDIX A.

Chart showing the Distribution and Duties in a Typical Studio.



By Mr. *Shivinderanath Khosla*, M.A.

APPENDIX C

A view of the heavy taxation can be gauged from the fact that a Company whose standard profit for the financial year 1939-40 was Rs. 3 lakhs, had to pay Rs. 65,625 as tax, and under the new taxation schemes, the position of the same company would be as under :—

Profit	E. P. T.	Income Tax	Surcharge on Income Tax	Corporation Tax	Total Taxes	Net Profit	Compulsory Deposit at 19/64 per Re. on E. P. T.	Net
5,00,000	1,33,333	57,282	3,45,833	45,833	2,82,281	2,17,719	39,594	1,78,125
6,00,000	2,00,000	62,500	50,000	50,000	3,62,500	2,37,500	59,375	1,78,125
9,00,000	4,00,000	78,125	62,500	62,500	5,03,125	2,96,876	1,18,750	1,78,125
12,00,000	6,00,000	93,750	75,000	75,000	8,43,750	3,56,250	1,78,125	1,78,125
15,00,000	8,00,000	1,09,375	87,500	87,500	10,84,375	4,15,625	2,37,500	1,78,125
18,00,000	10,00,000	1,25,000	1,00,000	1,00,000	13,25,000	4,75,000	2,96,875	1,78,125

This means that as long as the War lasts the net profit for the distribution at the disposal of a company —whether it makes a profit of Rs. 5,00,000 or Rs. 15,00,000 or more will always be—Rs. 1,78,125.

Reproduced from "The Journal of the Film Industry", April 1944, p. 15.

APPENDIX E.

DEPRECIATION ALLOWANCES.

An all round 20% depreciation allowance is cenceded by the Government. But when applied to film industry this is insufficient as recording equipment, printing machines, editing machines, synchronisers, reproducing equipment and projecting equipment *depreciate more quickly*, The equipments can be classified in three sections and the demands for depreciation allowances are as follows:—

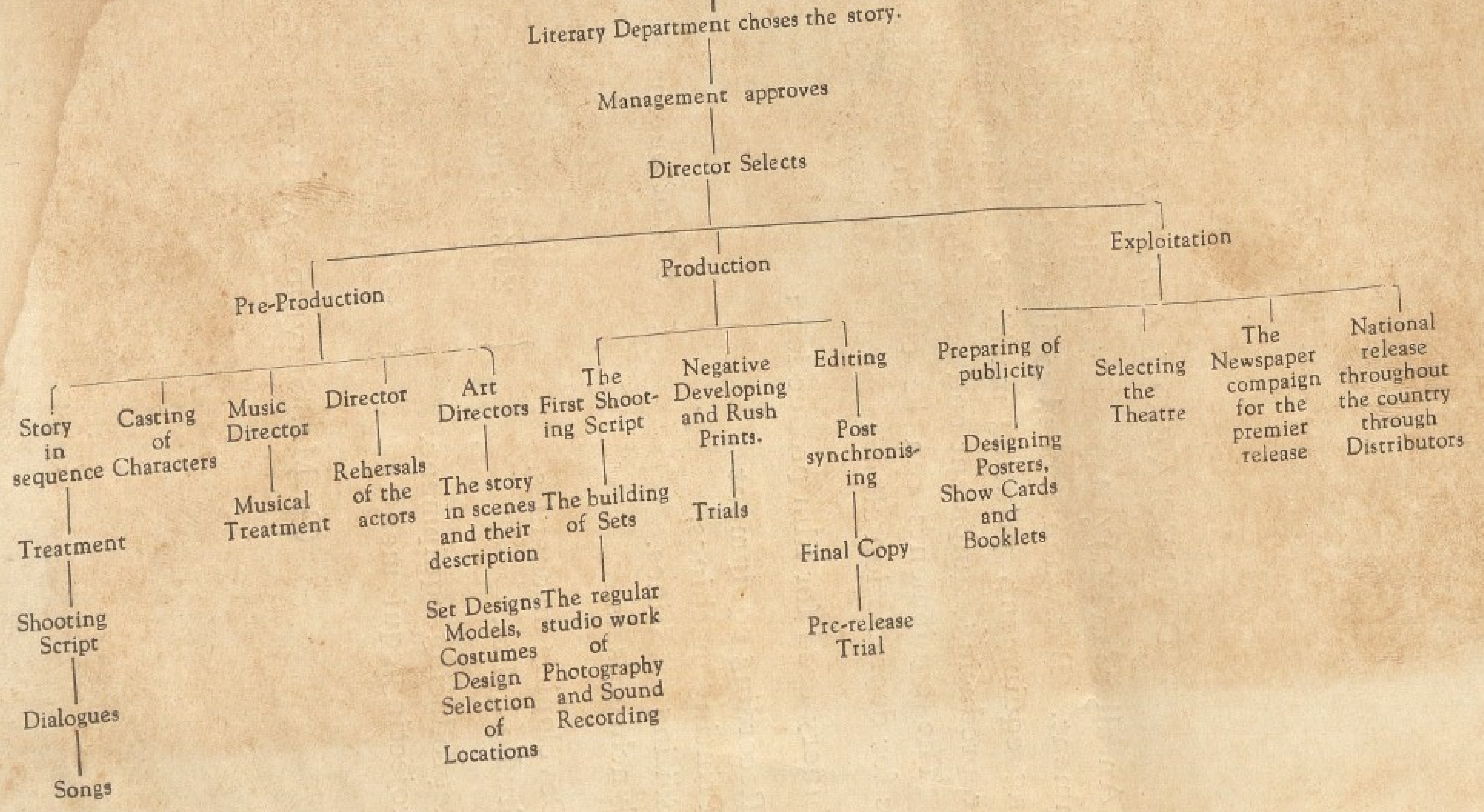
(*a*) Machinery used for film production :

	1. Recording equipment	50% of purchase price.
	2. Printing machines,	
	3. Editing machines.	
	4. Synchronisers.	
(*b*)	5. Developing machanies.	20% of purchase price.
	6. Studio lights.	
(*c*)	7. Reproducing equipment.	25% of purchase price.
	8. Projecting equipment.	

(BY MR. SHIVINDERA NATH KHOSLA M.A.)

APPENDIX F.

The Picture in Production



(By Mr *Shivindera* Nath *Khosla*, M.A.)

From F.S.A. Qayyoom.

[redacted]
Managing Director,
The Cinetone Ltd., Lucknow.

To. K. N. Khanna Esqr.

Sect. Bharatiya kala Mandir

Lucknow